

S
THE

Inland
Printer

AUGUST • 1935

S

Correct Bond



Insist **ON THIS**

WATERMARK.

Correct Bond, a rag content bond of exceptional quality, stands for everything a printer could desire in a bond paper. Its watermark is the personal guarantee of those who safeguard its uniformity. Its attractive cockle finish and blue-white color, firm texture and substantial "feel," as well as its moderate price, are bound to win the favor of your hardest to please customers. « Insist on *Correct Bond* for that next letterhead order. Write for sample book of printed, lithographed and engraved letterhead specimens. The Aetna Paper Co. • Dayton, Ohio

Correct Bond



The
LETTERHEAD PAPER



Type shortage kills profit

There is nothing more destructive of the profit you have figured into a job than to have compositors waste needless time and effort hunting for sorts, or—worse still—picking from forms held for reprint.

There is nothing more disastrous to your operating statement than to be forced to turn down a job, because your type supply is inadequate.

There is no influence more favorable to increased profits than a type supply which can never run out, for this makes possible elimination of lost time on jobs going through the composing room, and enables the

printer to take in any available job without worry as to whether or not his type cases will hold out.

From the open Ludlow matrix case shown above, a compositor can set any amount of copy in the size and face of that font of Ludlow matrices, converting the molten metal in the crucible into always-new type in sluglines—directly from the copy.

Ludlow equipment, simple in both mechanism and operation, with a reasonable selection of matrix fonts, is helping many printers to build up their volume and materially increase their margin of profit.

Complete information regarding the advantages the Ludlow will bring to your plant are available, without obligation, upon request.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue

+

+

+

Chicago, Illinois

Set in members of the Ludlow Karnak family

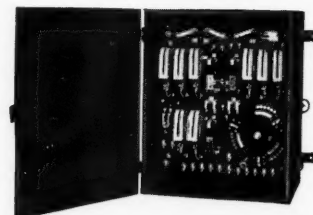
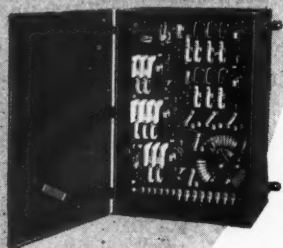
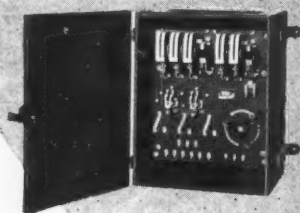
THE RIGHT CONTROLLER

for Every Type of Printing Press

G-E pedestal-type preset-speed controller for job presses, folders, and wire stitchers



G-E remote-operated preset-speed controller and master switch. This new type of controller supplies remote preset-speed selection from a master switch on the press. It is especially suitable for offset presses and large color presses requiring adjustable high torque, adjustable slowdown speeds, and preload adjustment.



Typical G-E preset-speed a-c controllers. For all presses in your plant requiring preset-speed control, from the smallest jobber to the largest cylinder press, G.E. can supply the right controllers

FOR every press and machine in your plant, General Electric manufactures the right controller. Illustrated on this page are preset-speed controllers—part of the complete G-E line of a-c. and d-c. controllers.

G-E controllers offer you important features which mean better press work in your plant. They provide for high starting torque and a wide operating-speed range, with slowdown speeds of 25 to 30 per cent. Easy regulation of press speeds to accommodate different classes of work is made possible by convenient adjusting devices on the front of the controllers.

Teamed with G-E motors, these controllers will give you press-drive equipment which combines the utmost in efficiency and dependability with long life and low maintenance.

G-E engineers, thoroughly experienced in making all types of printing-plant installations, are ready to help you with your electric-equipment problems. Furthermore, General Electric maintains factory stocks of printing-plant equipment and a nationwide system of warehouses and service shops which assure you of prompt, satisfactory service when it is needed.

Whether you are buying new presses or modernizing existing ones, when you require electric equipment get in touch with one of our printing-equipment specialists at the nearest G-E office. General Electric Company, Schenectady, N. Y.

030-28

GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1935, The Inland Printer Company.

No one listened to the Earliest Writer on Democracy until he feigned madness



*In the 6th Century, B. C., Solon saved
Athens from bankruptcy by preaching the first currency reforms.*

TWO THOUSAND FIVE HUNDRED years ago it was a punishable offense to complain about the depression in Attica . . . to name the foreign powers which were taking over the Athenian colonies . . . or to mention debts and diminishing employment.

Only Solon, the poet, was brave enough to defy this law. And even he sought to escape its penalty by feigning madness as he stood in public places crying for action against his country's enemies . . . preaching revision of interest rates . . . and, above all, pleading for a new form of representative government based on popular elections.

But as there was no printing, no publishing, no avenue through which he could reach masses of people with his message, Solon never saw his governmental reforms put into practice. Not until he had been dead 150 years did enough Athenian citizens become acquainted with his ideas to adopt them as a constitution.

Truly, modern science can count no greater victories than those inventions in printing which have made it possible for new discoveries, new ideas to

become available to all people in hours instead of centuries. The latest contribution Science has made to this important art has been Kleerfect, The Perfect Printing Paper.

Kleerfect is the most modern of printing papers because its strength has been developed to capitalize on the maximum speed of modern presses. Because its opacity has been devised to eliminate "show-through" of the heavy solids incident to modern typography. Because in its two sidedness of surface and color have been banished, for all practical purposes, and printing of equally high quality on both sides made practical. Because its neutral color frees printed matter from glare—makes messages more readable—and brings the greatest effectiveness to the reproduction of illustrations in one to four colors.

If you are an advertiser or publisher you will be vitally interested in the economies Kleerfect brings to better work. For full information on them and for samples of printing on Kleerfect, please write our advertising office in Chicago.

KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872

NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

Kleerfect
REG. U. S. PAT. OFF.
THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U. S. PAT. NO. 1,119,090

Please Mention The Inland Printer When Writing to Advertisers

Right of Way BOND



RAG CONTENT

WALL STREET BOND

OLD BADGER BOND

ENGLISH BOND

NEW ERA BOND

RIGHT-OF-WAY BOND

OLD BADGER LEDGER

CREDIT LEDGER

BATTLESHIP LEDGER

FOX RIVER PAPER COMPANY

APPLETON • WISCONSIN

Monotype Machine Composition Faces

. The design of Monotype type faces
has been an important factor in establishing and maintaining
the superiority of Monotype Machine Typesetting

BODONI

No. 375ABC

(6, 8, 10, 12, 14 and 18 point)

THIS VERY POPULAR DESIGN IS AN EXAMPLE OF THE "MODERN" FORM of letter, being particularly distinguished by a marked difference between the thick and thin lines. Serifs are long and thin, lacking fillet curves where they join the stem, and descenders are long. Bodoni is notable for its perfection of finish; it reflects craftsmanship and culture. Some of the Italic characters resemble a sloped Roman. Being of fairly heavy weight, this letter prints well on either coated or antique stock. Roman, SMALL CAPITALS and *Italics* are combined for Monotype Machine Typesetting in sizes up to 12 point. The Roman and Italics only are available for typesetting in 14 and 18 point.

DEEPDENE

No. 315EFG

(6, 8, 10, 12, 14 and 18 point)

THIS TYPE FACE FINDS A PLACE AND WELCOME AMONG THE LASTING CONTRIBUTIONS to printing. The family relationship existing in Goudy's type faces, subtle and delicate though it is, has vanished, and here we discover a new and pleasing manner of expression. An outstanding characteristic of Deepdene is its acid, "typey" quality. The letters all seem to have been cut direct rather than interpreted from drawings. Deepdene has that quality which we call "color," that adapts it for use in a variety of printing. Both hanging and lining figures are made. Roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting in sizes up to and including 12 point. Roman and Italics only are available for typesetting in 14 and 18 point sizes.

CASLON OLD STYLE No. 337EFG

(7, 8, 9, 10, 11, 12, 14 and 18 point)

THIS LETTER IS RECOGNIZED AS ONE OF THE FINEST EXAMPLES OF THE old style group. Both Roman and Italics were cut by William Caslon about 1720. Caslon Old Style is distinguished by its slender serifs, generous fillet curves; the swell parts of round cap and lower case letters are at an angle. The various sizes differ in characteristics, but all possess an irregular and free-hand appearance. The fitting of some sizes is notably wide. Both hanging and lining figures are now available. Roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting in sizes up to 12 point; Roman and Italics only are available in 14 and 18 point.

SCOTCH ROMAN

No. 36ABC

(6, 8, 9, 10, 11, 12, 14 and 18 point)

MONOTYPE SCOTCH WAS DRAWN ABOUT 1903. THE SPIRIT OF THE EARLY English and Scotch types is reflected in this letter. Cut in the 19th Century, it combines both "modern" and "old style" features. A marked contrast is evident between the thick and thin lines; serifs are bracketed with generous curves; caps are heavy in comparison with the lower case. Scotch Roman, though rather stiff and lacking in delicacy, ranks very high in legibility, and is a good body type. It carries enough color to print on any kind of paper stock. Roman, SMALL CAPS and *Italics* are combined for Monotype Machine Typesetting in 6, 8, 10 and 12 point sizes.

Specimen Pages
Sent on Request

Lanston Monotype Machine Co.

24th at Locust St.
Philadelphia, Pa.

[Display set in the Monotype (Goudy) Deepdene Family]

Please Mention The Inland Printer When Writing to Advertisers

FRASER BOND

"FROM THE OTHER FELLOW'S POINT OF VIEW"

The Executive



He likes Fraser Bond for its aristocratic feel and crackle and the ease with which it takes his pen signatures.

The Office Manager



He likes Fraser Bond for the way it will take punishment and come up smiling.

The Printer



He likes Fraser Bond for the clear-cut impression he can get on it—its immaculate whiteness—the sharp contrast of its 10 attractive colors, and for the remarkable ease with which it feeds.

The Stenographer



She likes Fraser Bond because it is not a tattletale. Errors are easily erased and the erasures do not show.

And They All

Like Fraser Bond—because it is "Unreservedly Reliable."

Fraser Bond

FRASER INDUSTRIES INCORPORATED

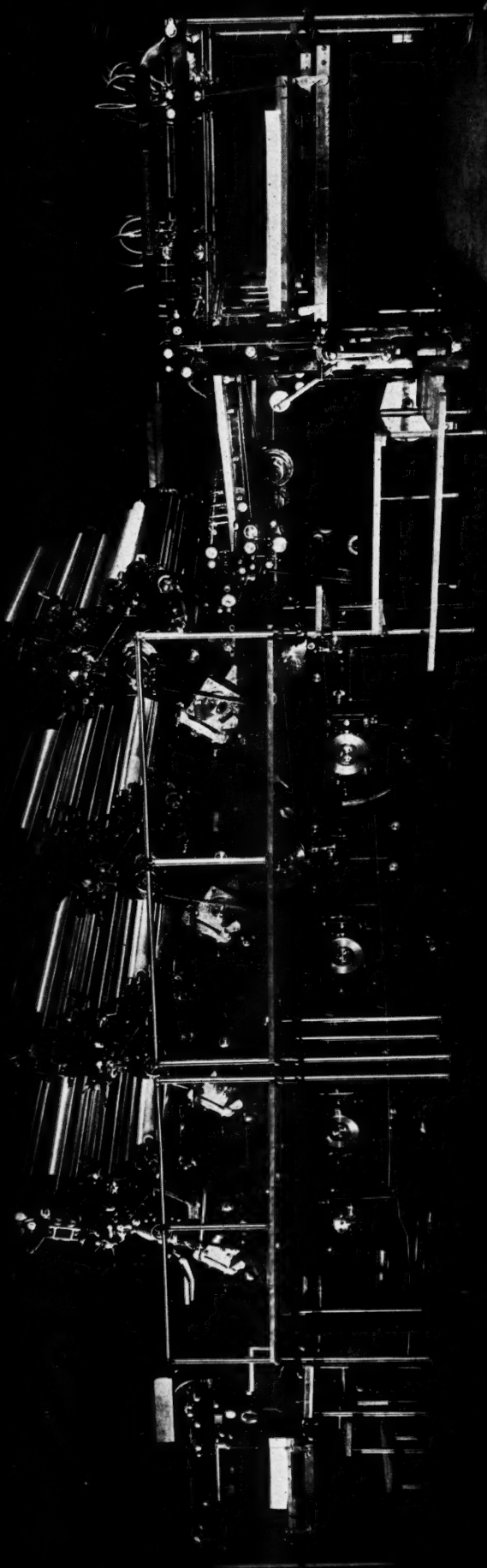
New York Office:
424 Madison Ave.
New York, N. Y.

I will be pleased to receive prepaid your portfolio containing sample sheets of Fraser Bond.

Name

Address

Chicago Office:
111 W. Washington St.
Chicago, Ill.



New
LSH
4 Color
OFFSET
PRESSES
46½ x 68½

• Incorporates the Harris experience of 30 years in the building of offset presses, and more than 15 years in the building of multi-color offset presses. Each unit consists of a separate plate, rubber and impression cylinder connected by a double size transfer cylinder.

Four color work now done just as easy and as fast as two color work handled formerly . . .

Operates under actual shop conditions at a speed of 4,000 per hour. Construction gives maximum efficiency of operation with minimum transferring of the sheet.

HARRIS•SEYBOLD•POTTER

GENERAL OFFICES: 4510 EAST 71st ST., CLEVELAND, OHIO
 Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • Factories: Cleveland • Dayton

> HARRIS

★ELECTROTYPE,★

THE SILENT



T PARTNER

IN ALL GREAT ACHIEVEMENTS OF LETTERPRESS

Recently, we publicly stated that nothing demonstrates the supremacy of the direct method of printing more convincingly than a finished specimen on which every phase of the work has been done by expert craftsmen. By courtesy of The Condé Nast Publications, Inc., we are privileged to cite their superb booklet "Color Sells." Here is an example of letterpress printing that has been widely distributed to printers and advertisers by The International Printing Ink Corporation, with the modest comment: "All we did was to furnish the inks." It is evident however, that those inks played an expert part in bringing out the breathtaking beauty of the direct-color photographs and engravings in this modern masterpiece. Such work shames the very thought of an advertiser seeking some shabby substitute for the glorious process of printing which goes back to Gutenberg. The Silent Partner in keeping that process in the forefront today is electrotyping. On many a great letterpress achievement, the electrotyper can only say: "All we did was to furnish the electrotypes." But without the invention of electrodeposition, without expert craftsmanship in duplicating the single set of color plates, the single page of type, the overpowering advantages of letterpress printing would have been lost. And yet electrotyping costs but four per cent of the average finished job. To quote a great advertising agency, the J. Walter Thompson Co.: "The first purpose of advertising is to induce a buying mood." The crudest substitute process can be used to scream the appeal of low price, but to induce the kind of buying mood which means prosperity, only such printing as that shown in "Color Sells" is completely adequate.



INTERNATIONAL ASSOCIATION OF ELECTROTYPERS

In Los Angeles . . .



Spence Air Photos, Los Angeles

“We are Continuously Using Buckeye Cover With Much Success.”

In Los Angeles, the vast wonder city of the world, Buckeye Cover is the choice of those who know—and Los Angeles knows. The great Times-Mirror Printing House, through Mr. A. P. Bell, writes this typical Los Angeles sentiment:

“Throughout our many years experience in the printing business we have had occasion to use practically all types and grades of cover papers. We take this opportunity to say that we have found Buckeye an ideal cover paper for a wide range of printed pieces. Its printability is extra good and the wide selection of colors and finishes lend themselves to the creation of beautiful effects. We are continuously using Buckeye Cover with much success.”

THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

COVERS

•

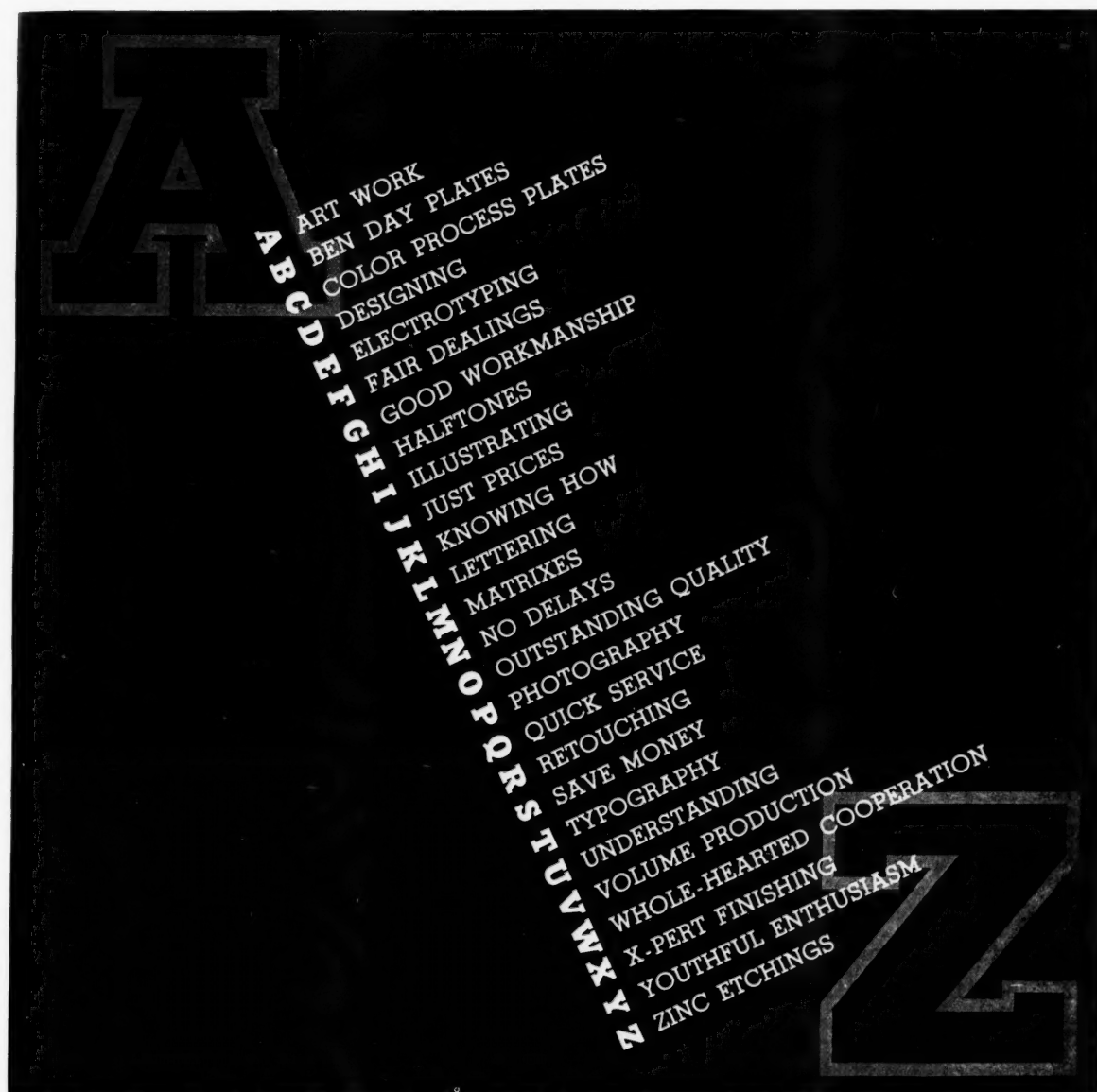
TEXTS



OFFSET

•

GREETINGS



SUPERIOR *does the whole job from* **A** *to* **Z**

Let one organization meet all your advertising needs with one complete service—save yourself trouble, explanations, delays, misfits, expense!

Superior will serve you best whether your office is right in Chicago or hundreds of miles away—we have a special mail department for out-of-town clients! Try us!



"Heat and Humidity don't bother us now!"



Other Advantages OF DAYCO ROLLERS INCLUDE:

1. No melting down
2. No high or low spots
3. Do not crack or chip
4. Accurate circumference
5. Better ink distribution
6. Right amount of "tack"
7. No ink penetration
8. Increase press production
9. Reduce roller costs
10. Do not deteriorate

★ If you use Dayco Rollers, you can have high speed press room production any day in the year, regardless of weather conditions. Think of what that means! No more "humid weather" roller troubles even on hot, sultry days, because Dayco Rollers are impervious to humidity, heat and moisture.

Here's the one roller that defies the worst weather conditions. It neither sags nor swells. Even the warmest weather won't melt it down... yet it is *lively* and retains its plasticity under all temperatures.

Cold water sponging and electric fans are unnecessary. There is never any need to change rollers for "long runs" or continuous runs at high speeds.

Why not learn more about how Dayco Rollers can save you dollars and cents every month? Write for the *new* and complete Dayco Catalog. There are sizes and types of Dayco Rollers for letter press, offset and intaglio printing... to solve every printing problem. Dayco Division, The Dayton Rubber Manufacturing Co., Dayton, Ohio.

BRANCHES AND DISTRIBUTORS

The Dayton Rubber Manufacturing Co. • New York, 1511 Park Murray Bldg., 11 Park Place • Chicago—Room 644, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Los Angeles—California Printers Supply Co., 417 E. Pico St.

Dayco Rollers

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLERS
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

CHART OF HAMMERMILL SELLING AIDS

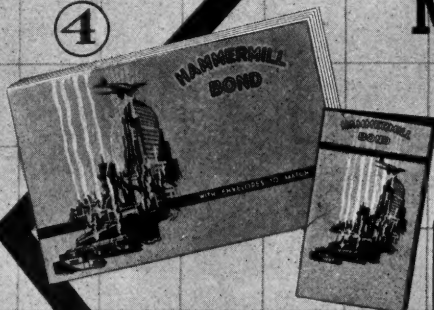
TO HELP YOU GET MORE ORDERS for BUSINESS PRINTING

**THE SATURDAY
EVENING POST**

NATIONAL
ADVERTISING
FOR OVER
23 YEARS

**+ LOCAL
ADVERTISING
WITH**

④



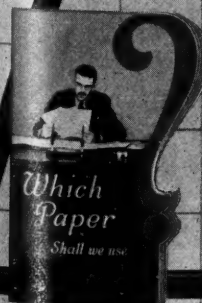
⑤



⑥



③



⑦



For more than 23 years Hammermill has promoted the use of business printing, not only in magazine advertisements but also through the distribution of thousands of portfolios of letterheads and forms, sample books, broadsides, and through cooperation with the local sales campaigns of individual printers.

The Selling Aids illustrated here and described below are a continuation of Hammermill's co-operative policy with printers.

Go over this chart, check the items you can use, sign your name and address, attach to your business letterhead and mail today.

- ☐ The new three-fold Working Kit of Hammermill Bond shows not only its use for letterheads and business forms, but also carries helpful data on "How to Design a Letterhead," "How to Design a Business Form," "The Signal System." (No. 1)
- ☐ New 5 1/2 x 8 1/2 Hammermill Bond sample book with special section sampling Hammermill Bond Envelopes to match and enclosure booklet to mail with quotations. (No. 4)
- ☐ Set of envelope enclosures from which to choose those I will imprint and mail with statements, invoices, or use as package inserts. (No. 2)
- ☐ "Business Printing," Decalcomania for door or window and small electrotype of the design for my letterheads and other advertising. (No. 5)
- ☐ Proof page of special illustrations, electrotypes, etc., for my own use on blotters, in newspaper advertisements, etc. (No. 6)
- ☐ Information on special window display. My window measures wide x deep. (No. 7)
- ☐ "Which Paper Shall We Use?" (The "3" Book) especially prepared for buyers of printing. It discusses values in paper for letterheads and business forms. (No. 3)

Name

Address

(Attach to your business letterhead, please, and mail to Hammermill Paper Company, Erie, Pa.)

A-IP-

**HAMMERMILL
BOND**

More and More Profit on MORE AND MORE JOBS



THE CHALLENGE Paper Drilling Machine

■ UP go the profits when a Challenge Paper Drilling Machine steps in! It puts new entries on job tickets—adds drilling, slotting and round cornering to big and little orders for loose-leaf forms—enables you to reach out for new business, to capitalize your ingenuity for creating novelties, signs, and other salable ideas.

And when it comes to production, the Challenge Paper Drilling Machine is a revelation! It's 75%-80% faster than punching—more economical than multiple units—and turns out volumes of work quicker than any other drilling machine.

It will drill 200,000 or more holes per hour—make a clean cut through a ream of stock at a single stroke—is easier on the operator—provides low cost attachments for slotting, slitting, V-slotting, and round cornering.

Change-over from drill to slotter takes less than three minutes, and sheets go through only twice—once to drill; once to slot. Multiple side guide permits drilling of six holes (or more) in as many positions at one setting. The machine provides its own illumination, regardless where it is placed—automatically disposes of chips—plugs into an ordinary light socket.

See it run—ask your dealer. Investigate its amazing record. Write today for portfolio of samples, production figures, data, etc.

THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Avenue

9-179

200 Hudson Street, NEW YORK

CALL YOUR
NEAREST

HOWARD BOND
WATERMARKED

DISTRIBUTOR
FOR SPEEDY,
DEPENDABLE,
ECONOMICAL
SERVICE!

Howard Bond Distributors:

Allentown, Pa. Kemmerer Paper Co.
Atlanta, Ga. Knight Brothers Paper Co.
Baltimore, Md. Barton, Duer & Koch Paper Co.
Binghamton, N. Y. Chas. W. Beers & Co.
Boise, Idaho. Stephens & Co.
Boston, Mass. Blake, Moffitt & Towne
Boston, Mass. Andrews Paper Co.
Brooklyn, N. Y. John Carter & Co., Inc.
Buffalo, N. Y. Gen. Paper Goods Mfg. Co. (Env.)
Charlotte, N. C. R. H. Thompson Co.
Chicago, Ill. Virginia Paper Co.
Chicago, Ill. Midland Paper Co.
Chicago, Ill. Meser Paper Co.
Chicago, Ill. Parker Thomas & Tucker Paper Co.
Cincinnati, Ohio, The Chatfield Paper Corporation
Cleveland, Ohio. The Cleveland Paper Co.
Cleveland, Ohio. The Union Paper & Twine Co.
Columbus, Ohio. The Diem & Wing Paper Co.
Concord, N. H. John Carter & Co., Inc.
Davenport, Ia. Peterson Paper Co.
Dayton, Ohio. The Central Ohio Paper Co.
Decatur, Ill. The Decatur Paper House
Detroit, Mich. Chope-Stevens Paper Co.
Duluth, Minn. Duluth Paper & Specialties Co.
Fresno, Calif. Blake, Moffitt & Towne
Grand Rapids, Mich. Quimby-Kain Paper Co.
Great Falls, Mont. Carpenter Paper Co. of Montana
Harrisburg, Pa. Donaldson Paper Co.
Hartford, Conn. John Carter & Co., Inc.
Holyoke, Mass. Judd Paper Co.
Indianapolis, Ind. C. P. Lesh Paper Co.
Jacksonville, Fla. Knight Brothers Paper Co.
Kalamazoo, Mich. Kalamazoo Sta. Co. (Tablets)
Lansing, Mich. Weissinger Paper Co.
Long Beach, Calif. Blake, Moffitt & Towne
Los Angeles, Calif. Blake, Moffitt & Towne
Louisville, Ky. Louisville Paper Co.
Medford, Ore. Blake, Moffitt & Towne
Memphis, Tenn. Louisville Paper Co.
Miami, Fla. Knight Brothers Paper Co.
Milwaukee, Wis. W. F. Nackle Paper Co.
Minneapolis, Minn. Wilcox-Mosher-Leffholm Co.
Montreal. McFarlane, Son & Hodgson
Newark, N. J. J. E. Linde Paper Co.
New Haven, Conn. John Carter & Co., Inc.
New York City. Andrews Paper Co.
New York City. J. E. Linde Paper Co.

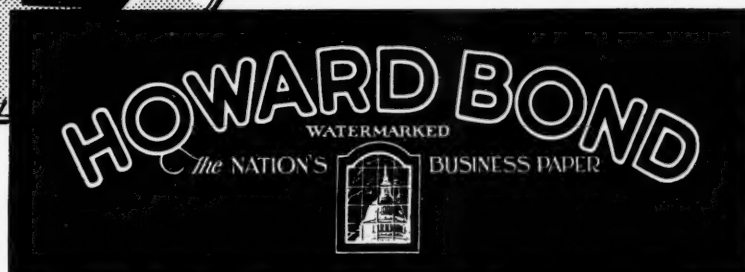
New York City. H. P. Andrews Paper Co.
New York City. Baldwin Paper Co.
New York City. Blake-Butler Paper Co., Inc.
New York City. F. W. Anderson & Co.
New York City. Schlosser Paper Corp.
New York City. H. & J. Shapiro Co., Inc.
Niagara Falls, N. Y. Power City Paper Corp.
Oakland, Calif. Blake, Moffitt & Towne
Omaha, Nebr. Marshall Paper Co.
Paterson, N. J. Paterson Card & Paper Co.
Peoria, Ill. John C. Streibich Co.
Philadelphia, Pa. Garrett-Buchanan Co.
Philadelphia, Pa. Philadelphia Card & Paper Co.
Philadelphia, Pa. Satterthwaite-Coburn Co.
Phoenix, Ariz. Blake, Moffitt & Towne
Pittsburgh, Pa. Chatfield & Woods Co.
Portland, Me. Andrews Paper Co.
Portland, Ore. Blake, Moffitt & Towne
Poughkeepsie, N. Y. Trussell Mfg. Co. (Loose Leaf Fillers)
Providence, R. I. Andrews Paper Co.
Providence, R. I. John Carter & Co., Inc.
Richmond, Va. Virginia Paper Co.
Rochester, N. Y. R. M. Myers & Co.
Sacramento, Calif. Blake, Moffitt & Towne
Salem, Ore. Blake, Moffitt & Towne
San Diego, Calif. Blake, Moffitt & Towne
San Francisco, Calif. Blake, Moffitt & Towne
San Jose, Calif. Blake, Moffitt & Towne
Schenectady, N. Y. Beak Paper Corporation
Seattle, Wash. Blake, Moffitt & Towne
Sioux City, Ia. Sioux City Paper Co.
Sioux Falls, S. D. Sioux Falls Paper Co.
Spokane, Wash. Spokane Paper & Stationery Co.
Springfield, Mass. Andrews Paper Co.
Syracuse, N. Y. J. & F. B. Garrett Co.
Tacoma, Wash. Tacoma Paper & Stationery Co.
Tampa, Fla. Knight Brothers Paper Co.
Toledo, Ohio. The Ohio & Michigan Paper Co.
Toronto. Barber Ellis Company
Tucson, Ariz. Blake, Moffitt & Towne
Vancouver, B. C. Columbia Paper Co.
Victoria, B. C. Columbia Paper Co.
Washington, D. C. Barton, Duer & Koch Paper Co.
West Carrollton, O. American Envelope Co. (Env.)
Westfield, Mass. Old Colony Envelope Co. (Env.)
Winnipeg. Barkwell Paper Co.
Yakima, Wash. Blake, Moffitt & Towne

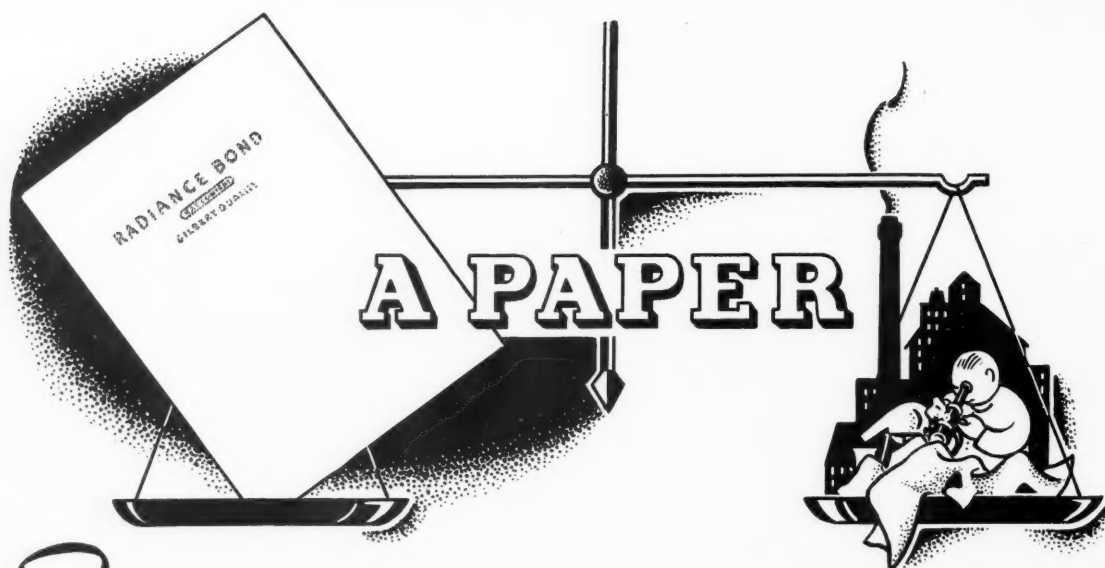
EXPORT MANAGERS AMERICAN PAPER EXPORTS, INC. LOCAL EXPORT DISTRIBUTORS

Amsterdam, Holland. G. H. Buhrmann's
Antwerp, Belgium. Papeteries Anversaises
Batavia (Dutch East Indies) G. H. Buhrmann's
The Hague, Holland. G. H. Buhrmann's
Osaka and Tokio, Japan. Frazer & Co., N. Y. C.
Paris, France. Messrs. Prioux
Turin, Italy. Messrs. Luigi Trossarelli
Kenya Colony, British East Africa. G. H. Buhrmann's
Uganda Protectorate, British East Africa. G. H. Buhrmann's
Tanganyika Territory, British East Africa. G. H. Buhrmann's
Zanzibar, British East Africa. G. H. Buhrmann's

The Howard Paper Co., Urbana, Ohio

"The Nation's Business Paper"
WRITE ON YOUR BUSINESS LETTERHEAD
FOR THE NEW HOWARD PORTFOLIO
Compare it! Tear it! Test it! and You Will Specify it!





That reflects a Proper Balance

RADIANCE BOND

65% Rag Content

Product of the most modern rag-content mill. It is made under the expert guidance of second and third generations of craftsmen—from the finest of cotton rags and other high grade raw materials.

It comes naturally by its reputation as a paper of exceptional value. Printers, lithographers, and engravers like Radiance Bond for its press room performance. Letterhead consumers favor it for its fine appearance in business stationery.

Radiance Bond is available from many leading paper merchants stock in white and six colors. Printed samples and illustrated sample books gladly furnished by mill or merchant upon request.


GILBERT PAPER COMPANY, MENASHA, WISCONSIN.



Other Popular Gilbert Quality Papers: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Resource Bond, Avalanche Bond. Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

From a printing standpoint you will invariably find A. & W. Inks highly satisfactory. They are the result of endless hours of intensive research by A. & W. chemists to produce inks that would save the printer time and effort in handling. Order numbers may be obtained on other side of this insert.



A&W
Company of Canada, Limited
INKS

A. C. RANSOM CORPORATION
NEW YORK CITY, N.Y. BATTLE CREEK, MICHIGAN

A. C. RANSOM PUBLISHING CORPORATION, New York, N.Y.

A. C. RANSOM CORPORATION

New York City, N.Y.

Battle Creek, Mich.

A. C. RANSOM PHILIPPINE CORPORATION
MANILA, P.I.

Sales Offices:

R. V. CARL
2236 Lincoln Ave.
Lakewood, Ohio
(Cleveland)

R. B. FRASCHE
215 North Seventeenth St.
Birmingham, Ala.

A. B. GROSSENBACHER
COMPANY
305 S. W. Fifth Ave.
Portland, Oregon



Sole Licensees for Printing Inks Manufactured by

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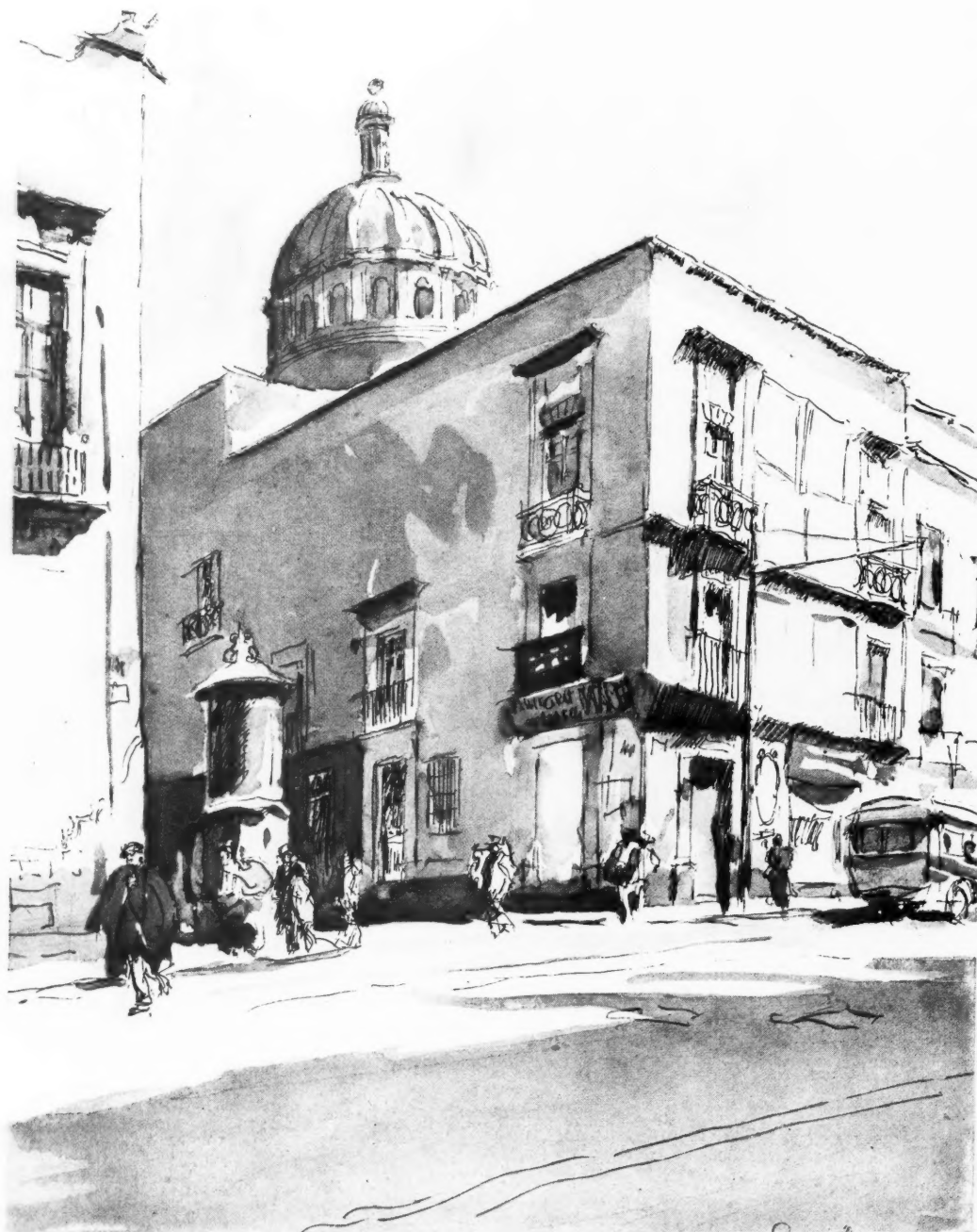
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August, 1935

Sell Accounts, Not Jobs!

An entertaining article that shows why, when, and how to sell
a de luxe folder, and when to push the idea of a simple post card

By DOUGLAS C. McMURTRIE

» » » For years the printers have been exhorted to sell the buyer a better job—to add a second color, to improve the quality of the paper. The idea has been to get the customer to spend more money.

When the buyer is ordering printing of a quality manifestly too poor to meet his proper requirements, such counsel may be sound. But there are many cases in which just the contrary course should be followed, and the customer be persuaded to make a mailing piece less ambitious, thus making possible a radical increase in the quantity he can mail, or in the number of consecutive pieces in a campaign.

Any direct-mail piece must pay its way, or it constitutes just a trial order for the printer, which will not repeat. If a merchant or manufacturer tries out the use of printing to promote his business, and the results prove profitable with reference to cost of the mailing, that buyer is the best prospect in the world for another printing order, doubled or quadrupled in quantity. But if he tries printing as a sales stimulant and the results fall far short of justifying the expenditure, that buyer is a poor prospect indeed for the next printing order, no matter who tries to sell him.

These circumstances, which cannot be denied, prove that an intelligent printer should be interested in the sales results a customer will obtain, in relation to cost of the mailing piece. This may mean stepping down quality of the job to meet specific conditions, quite as frequently as it is expedient to convince the customer that

he should put into the printed piece more expense in plates, color presswork, paper, and so forth.

Naturally, the printer has had greater experience as to what constitutes sound and efficient printed matter for a given selling requirement. He will find it profitable to bring that experience to bear *in his customer's interest*, to give that customer his money's worth in sales results, as this is the way accounts are built. And every printer knows that accounts, rather than isolated jobs, constitute the business that is really profitable in the long run.

It may be found quite smart to deal in "futures" so far as customers are concerned. We can find a text in the practice of a large advertising agency which has certainly been about the most successful advertising organization in the country over a considerable period of years. This agency has consistently sought to get the accounts of small manufacturers of character and ability with a product of merit, arguing that these factors, plus able advertising and sales promotion, would make them important accounts with large appropriations. The idea has worked out successfully in many instances, bringing the agency accounts which no competitor can take away from it.

Printers might profit by this example, and look around their communities for smaller businesses with ability and promise. Should a printer approach such a prospective customer as follows, it is dollars to doughnuts that he will be given

a chance to prove what he can do toward promoting his volume and profit as well:

"I have been watching your business and the service you have been rendering, and I believe that, with the proper kind of printed publicity, you will 'go places.' I realize that you cannot afford to buy much printing now, but I should like to plan some printing you can afford to pay for, and you will find a good investment.

"As your business grows, the volume of printing you can profitably use will grow. What I am really interested in is your account five years from now, because you then will be one of my principal customers. I believe this, because I am confident that my printing, sensibly planned and efficiently produced, will put you on the map in your own field of business."

How would the average man with a business of modest size, who is not yet the target of every printing salesman in town, react to such solicitation? And, as the effect of some well planned printing helped his business to grow, you would have a customer whom it would be hard for a competitor to take away—providing you had picked a reasonably "white citizen" to work on.

These suggestions do not imply that printing should be done cheaply. On the contrary, the customer whose business you are trying to build should be told clearly that you expect to earn a decent profit on every job you do, but that—on the other hand—you will endeavor, in his interest, to keep your costs as low as is consistent with the selling job to be done.

The vital point, if the printing industry in general is to thrive and any one printer in particular is to be prosperous, is that printing must be planned just as intelligently and thriftily as possible, to produce results commensurate with its cost. This requires sound planning, which is based on some simple and fundamental rules

that we printers *should* have learned. In observing many specimens of our present-day printing, however, we are tempted to believe that, even if once learned, these rules must have been promptly forgotten.

Let us consider the effectiveness, in accomplishing the purpose for which some buyer has paid out coin of the realm, of a few simple and homely pieces of printing. For these same principles of sound planning which assure success of the garden-variety of printing will also make successful the elaborate broadside or the de luxe catalog.

The first example given for discussion is a garage check. With the increasing difficulty of parking, there have grown up in the large cities, garages which will take your car out of the crowded district, park it, and, on notification by telephone, bring it to you at any specified address.

Such a garage issues a check to its customers. What are the objectives which the printer must consider in planning its production? The name of the garage must appear in reasonably legible type. Next, the number of the check—being the most important feature—must appear in large display. These two requirements were always met satisfactorily, in so far as the typography was concerned. But for years, these were printed on a deep blue stock, which was calculated to make even the clearest typography difficult to read. Recently some one concerned came to life and changed the color of stock to white, which improved the utility of the check to patrons at least 100 per cent by making it so much easier to read.

There are, however, two other features to be considered. One is a statement of

conditions limiting legal liability. Only a few patrons ever read it anyway, so it could be printed in type smaller than that in which it has been set. But the telephone number which the patron must call to get

hands me a menu which purports to tell me the items of highly satisfactory fare provided for my selection. The task of the printer entrusted with setting and printing this bill of fare would appear to have been

A LA CARTE

PEPPER POT, N.Y.C., Cup.....	30	Tureen.....	50
CLAM BOUILLON, Hot or Cold, Cup.....			35
FRUIT COCKTAIL			40
TOMATO JUICE OR TOMATO JUICE COCKTAIL.....			30
SHRIMP COCKTAIL, 20th Century.....			45
GRILLED FRENCH SARDINES, Toasted Whole Wheat Bread, Sliced Tomatoes.....			75

ROAST RIBS OF PRIME BEEF, with Potatoes.....			95
GRILLED LAMB CHOPS (2) with Potatoes.....			90
MINUTE STEAK GRILLED, with Potatoes.....			1 35
FRIED OR BROILED SPRING CHICKEN (Half), and Potatoes.....			1 30
COLD FILETS OF ROYAL STURGEON, 20th Century.....			65
GENUINE RUSSIAN CAVIAR on Toast.....			65
FRENCH MIXED SALAD, N.Y.C.....			35
FRANKFURTERS (Hot or Cold), Potato Salad.....			50
SIRLOIN STEAK (15 Minutes), with Potatoes (for 1).....	1 75;	(for 2).....	3 50
OVEN BAKED BEANS (Hot or Cold), Brown Bread.....			40
ICED GRAPE FRUIT, Half.....	25	BANANA SHORTCAKE with Whipped Cream.....	35
N.Y.C. SPECIAL ICE CREAM with Cookies.....	35	MACARON CUSTARD PIE.....	25
N.Y.C. SPECIAL BAKED APPLE.....	30	PLUM OR FIG PUDDING, Hard Sauce.....	25

(Charcoal used exclusively for broiling)

FRESH VEGETABLES

ASSORTED FRESH VEGETABLES WITH POACHED EGG.....			85
POTATOES SAUTE LYONNAISE.....			35
NEW CORN AND LIMA BEANS IN BUTTER.....			35
NEW SUGAR LOAF CABBAGE IN BUTTER.....			35
NEW CELERY, FRESH MUSHROOM SAUCE.....			35
ROYAL MUSHROOMS ON TOAST.....			50

CHEESE

Cream 25

(Hard or Soft Biscuits served with all Cheese Orders)

Camembert 35

N.Y.C. Special Coffee 25

Tea 25

Grade A Pasteurized Milk, Bottle 15

BOTTLED BEER 30

"True, I bought a meal, because there was no place else on that train to buy one. But suppose there were four dining cars competing for business, what selling ammunition such a menu would provide

his car is even more important than the name of the garage. On both blue stock and white, this number has been set in eight-point gothic bold condensed. These figures are none too readable under a desk lamp, but in the uncertain light of a telephone booth, it would take the eyes of an owl to decipher them. Personally, I usually solicit the aid of a companion with strong glasses to decipher and read the telephone number to me before I start to call. So this apparently simple job of printing was not intelligently planned, failing to perform efficiently a most important service.

Now let us take a second example. I board what is properly claimed to be the crack train of all American railroads. When meal time comes around, I go to the dining car, where a courteous and efficient steward

a relatively simple proposition, because he had comparatively few items to be listed and an ample area of paper on which to print them. He could easily have ascertained the average status of the reader, seated on a fast-moving and swaying train with rather indifferent lighting. His job was simply to print the dishes and their prices in type easy to read under these special conditions.

How well this great railroad was served typographically by its printer can best be judged by the full-scale reproduction of a portion of the menu which was handed me. Solid lines of six-point capitals, far removed from the price figures, make reading decidedly difficult.

True, I bought a meal, because there was no place else on that train to buy one. But, supposing there were four dining cars competing for my business, what selling ammunition such a menu would provide!

A re-setting of this menu in the same space, shows what a printer who assumed responsibility for effectiveness of results

AJAX AUTO PARKING SYSTEM, INC.

ENTRANCE—218 SOUTH EIGHTH STREET

Phone No. Superior 0800

18232 SOUTH BRANCH

CONDITIONS OF STORAGE—This company maintains a checking service free of charge to its patrons. The company will not be responsible to its patrons for the loss of articles left in cars. Employees have no authority to waive this condition and articles left in cars or with employees outside of the check room are at the owner's risk.

AFTER 60 DAYS CAR WILL BE SOLD FOR CHARGES.

Numbers that are none too readable under a desk lamp would take the eyes of an owl to be read in the light of a telephone booth

could produce for this particular customer. A good road-bed, safe operation, a fast schedule, comfortable accommodations too, might very well be supplemented by legibly-printed menus on our fine railroads!

of the booklet reproduced herewith. Under the reading conditions at the gathering, many had the greatest difficulty in reading it at all. It is only lucky that the results of no sales campaign turned on its success.

A careful advance analysis of the mailing list showed that not over twelve hundred books could be used to advantage. It may be pointed out here that the planning of most successful printing starts with determination of the list of prospects worth soliciting.

With such a small list, a luxurious book with the best artwork and fine illustrations was indicated. Handsome and impressive paper stock was an essential. A special envelope rounded out the plan. All the copies were sent to the residences of selected prospects by registered mail. The book was so impressive that it made a notable impression on almost every one of the recipients.

But here is a different selling job. A furniture merchant has bought a large lot of electric clocks which he proposes to sell at an unusually attractive price. He had obtained photographs from the manufacturer and told his printer that he was willing to get out 5,000 folders, with envelopes to match.

Here again, an intelligent printer analyzed the list of the possible prospects, which embraced every householder in the trading area with an electrically wired house or apartment. The total was 25,000. Since the price was a real feature, the printer recommended instead of 5,000 folders, using 25,000 Government one cent

cards, with a line cut of the clock, and the price featured in poster fashion.

The clocks were all sold, and the folks who came to buy them bought, as well, other merchandise at standard prices. But the printer, having given honest advice on this job, was in the right position to sell to the furniture dealer the first effective broadside he had ever issued to feature his store-wide February sale.

While some sales projects need coated paper and four colors, others need post cards or circulars on newsprint, printed in black only. The trick is to sell the right job for the right purpose.

Size. Think carefully of size with relation to the way in which printing is to be used. If it is to be given away at an exhibition booth, it must, of course, be kept within such limits that it will go into the average pocket or pocket book. However elementary this dictum may sound, it is the rare instance in which material thus distributed can be carried away comfortably enough to give it a good chance of

A LA CARTE

Pepper Pot, N.Y.C., <i>Cup</i> ... 30	<i>Tureen</i> ... 50	Tomato Juice or Tomato Juice Cocktail... 30
Clam Bouillon, <i>Hot or Cold</i> , <i>Cup</i> 35		Grilled French Sardines, <i>Toasted Whole</i>
Fruit Cocktail 40		<i>Wheat Bread, Sliced Tomatoes</i> 75
Shrimp Cocktail, <i>20th Century</i> 45		

Roast Ribs of Prime Beef, <i>with Potatoes</i> ... 95	Genuine Russian Caviar <i>on Toast</i> 65
Grilled Lamb Chops (2) <i>with Potatoes</i> ... 90	French Mixed Salad, N.Y.C. 35
Minute Steak Grilled, <i>with Potatoes</i> 1.35	Frankfurters (<i>Hot or Cold</i>), <i>Potato Salad</i> 50
Fried or Broiled Spring Chicken (<i>Half</i>)... 1.30	Sirloin Steak (<i>15 Minutes</i>), <i>with Potatoes</i> 1.75
Cold Filets of Royal Sturgeon, <i>20th Century</i> 65	Oven Baked Beans, <i>Brown Bread</i> 40
Iced Grape Fruit, <i>Half</i> 25	Macaroon Custard Pie..... 25
Banana Shortcake <i>with Whipped Cream</i> ... 35	N.Y.C. Special Baked Apple..... 30
N.Y.C. Special Ice Cream <i>with Cookies</i> ... 35	Plum or Fig Pudding, <i>Hard Sauce</i> 25

(Charcoal used exclusively for broiling)

FRESH VEGETABLES

Assorted Fresh Vegetables, Poached Egg... 85	New Sugar Loaf Cabbage in Butter..... 35
Potatoes Sauté Lyonnaise..... 35	New Celery, Fresh Mushroom Sauce..... 35
New Corn and Lima Beans in Butter..... 35	Royal Mushrooms on Toast..... 50

Cream Cheese 25 (Hard or Soft Biscuits served with Cheese Orders) Camembert Cheese 35

N.Y.C. Special Coffee 25 Tea... 25 Grade A Pasteurized Milk, Bottle 15

BOTTLED BEER 30

Copy was reset in two columns to eliminate long leaders, and unnecessarily wide margins were absorbed, to permit use of larger type, so as to get much greater legibility with no increase in space

A third example which comes to mind presented to the printer a similarly simple problem, in which the customer was none other than the printing industry of the United States, assembled to hold its most representative gathering of all time—the preliminary meeting of the graphic arts code, at the Palmer House in Chicago, on July 13, 14, 1933. With so experienced a customer we might well expect the production of a notable job.

The draft of a code had been prepared for discussion at this meeting. The text was printed in pamphlet form to be distributed to and read by printers assembled in the grand ballroom, where all the lights were at least forty feet away from the printed page, which contained material of such vital import to its readers.

The specifications being established, it would seem simple to produce a booklet easily legible and convenient to handle and consult. What the combined intelligence of the industry prescribed to meet these requirements is shown in the page

These homely examples of what intelligent planning on the part of a printer should do, suggest to us the lines along which more ambitious pieces of printed publicity should be studied and planned. Getting over on the positive side, we may consider some of the factors governing the design of printing which make it profitable to the buyer, and thus—in the long run—profitable to the printer.

Scale. This is the feature on which much printing slips up, as has already been suggested. The best guide is to consider the scope and character of the market.

A new apartment building was almost completed, and to a successful firm of real-estate agents was to be entrusted the responsibility of renting the apartments. A capable printer was called in to analyze the requirements and plan a booklet which would interest prospective tenants.

The rentals were so high that only comparatively few families in the city could be considered as prospects. Those owning their own town houses could be excepted.

arriving at the home of the prospect to whom it is handed. A suggestion on this feature will appeal to any business man.

A booklet of eight pages, seven by ten inches in page size is a flimsy and unimpressive proposition. But by changing it to a sixteen-page booklet five by seven, which costs no more for paper and printing, we at once convert it into a far more effective piece of advertising, more convenient to handle, and less liable to crumple in use.

We often see single-page circulars or reprints of advertisements printed on an eighty-pound coated, mailed in a cheap envelope, and making generally about as poor an impression as could possibly be achieved. By saving the cost of an envelope, the same form could be printed, at no greater total expense, on folding card stock, and closed with a sticker or seal. We must be careful, of course, that the

handling of mail, will come away with a new respect for printed pieces of such size that they do not invite mangling before they arrive at the home of the prospect to whom they are addressed. The only real measure of the effectiveness of printing can be had as it comes to the prospect.

If one must have a mailing piece of monumental proportions, it is essential to provide corrugated board or some other stiffener which will ensure delivery in mint condition, shutting the eyes to expense of material and postage. In this connection it is worthy of comment that we have never adopted in this country the mailing envelope so widely used in Europe, one side of which is board, and one side paper, with the mailing piece in between.

Every once in a while we see some distinguished envelope enclosures of small size, which reminds us what can be done with the piles of scrap stock which we

Paper. Here is a vitally important factor in the planning of any piece of printing. If the printer will give some degree of attention to his incoming mail, and file the specimens, folders, and suggestions which the better paper manufacturers have prepared for his assistance, he will find many ideas, color combinations, and so forth, that he can take right out and sell.

Many attractive stocks can be had today at most moderate prices, if the printer will only keep his eyes open to a changing (and constantly more attractive) market.

Time was when two weights of super carried on hand met all ordinary requirements, but fortunately for readers, at least, that day is past. English finishes have been so improved, on the one hand, that they give the same or better illustrative results for which we depended on super, while newer semi-dull finishes produced by the coated mills have obviated one drawback

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newspaper and periodical editorial, circulation and advertising matters are to be handled exclusively by the National Code Authorities concerned, subject only to the rights of appeal to the National Graphic Arts Coordinating Committee and the National Recovery Administration as elsewhere in this Code provided. The National Compliance Boards shall meet at least once a month.

Each National Compliance Board shall have the power to require any National Code Authority or any establishment, within the jurisdiction of said Board, to submit any statistics, data or information reasonably necessary to enable it to determine any issue coming before it for adjudication. Such statistics, data or information shall be certified by a certified public accountant, if so required by the National Compliance Board. In case any such National Code Authority or establishment shall fail or refuse to furnish such statistics, data, or information, or to have same certified if required, the National Compliance Board may cause the books and records of such National Code Authority or establishment to be examined by a certified public accountant for the purpose of obtaining such statistics, data or information. The powers contained in the paragraph shall not be delegated by the National Compliance Board.

(c) Each National Compliance Board shall set up such Regional Compliance Boards as in its judgment may be necessary, and delegate such of its duties and powers not specifically confined to it as it finds advisable. Each such Regional Compliance Board shall consist solely of representatives of the several National Code Authorities, or of regional organizations of such National Code Authorities, of the Industries concerned and shall be set up so as to insure equitable representation of the Industries



The customer was none other than the printing industry of the United States holding its most representative meeting. The printers assembled in the grand ballroom, where all the lights were at least forty feet away from the printed page

seal tears before the stock of the circular itself, though it is often just the reverse that occurs. A precanceled stamp makes a good seal that costs nothing extra and tears easily in opening the mailing piece.

With folding coateds available today at such economical cost, broadsides with even the largest illustrations can be folded down to sizes which are practical to mail, and have them arrive at their destination in respectable shape.

Any printer who will go to the main postoffice in his town or city and watch the

hopefully set aside with the idea of using "some day." If you have such scrap, plan a few cheerful messages for enclosure by your customers with letters, bills, or statements. They can often be sold. Failing this, you can use them to promote your own business. I know at least two outstanding printers, most of whose publicity, I am morally certain, is printed upon cut-offs, which cost them nothing for stock. It is possible to go even further, and print them at the time the more important job is running on the press.

to the wider use of coated papers. And cover papers of distinctive hues and finishes are available in profusion.

However, we do not use laid paper as extensively as we should. Antique stock should be indicated, without question, for jobs with type and line cuts only, though printers do not seem as yet to have learned this lesson. Sixty-pound antique gives the same impression of bulk and quality as eighty-pound super or coated, and printing on it is, in addition, more agreeable and will prove to be much easier to read.

When antique is used, it may be noted, laid is ordinarily far more effective and interesting than wove. This may be a personal penchant of mine, but I believe that tests of the relative impressiveness to customers of the two finishes, would bear out the validity of this opinion.

Typography. It is through type printed on paper that the sales message of your customer must be conveyed to his prospects. If it tells the story clearly and well, it is good typography. Here again, getting back to first principles and using plain common sense in deciding how to arrange type matter will usually bring successful results and pleasing effects.

There is no deep mystery about intelligent type layout. Start with the purpose of the printing, and work from that point.

Where will the printing be read, by whom, and under what conditions? Will there be ample lighting? Will there be reasonable leisure for examining our piece of printing, or must the message be delivered in a fleeting moment or not at all, as is the case with a poster?

If a printer will think out the conditions at the reader's end of the line, he will be in much better position to advise his customer. The requirements may answer many questions about type size, measure, leading, arrangement of display, and so forth.

With any printing, designed to be read in the fast-moving life of the average citizen living south of the Arctic Circle, it is safe to say that type should be large enough not only to be legible, but to be read with the maximum of comfort and optical ease. Very seldom will advertiser or printer err by cutting down the length of copy and setting it in a somewhat larger type face in order to make it more readable.

With this emphasis on legibility, it goes without saying that only body types of the simplest time-tried design are safe to use. Novelty in the appearance of sales-promotion printing has real value, but this is not the feature with which to try any experiments involving legibility.

With display types, however, which do have such an important influence on the appearance of printing, it is well to have your faces look as though they belonged to the present period instead of being an outworn heritage from a former generation. An unreasonable number of type faces is not necessary to effective typesetting, but choice of the right faces is.

Many good ideas in layout and typography can be gained from the specimens and showings of type faces in use which are sent out to printers by type foundries and composing machine companies, also in the Specimen Review department of THE INLAND PRINTER. This material is worth filing, and many suggestions as to layout and design can be directly applied on work



Douglas C. McMurtrie has an extraordinary slant on how to plan and sell printing that builds business. In this article appears the first written composite of his recently delivered addresses before printers which have caused so much trade comment

you are doing for a customer. It is expected that printers should make of this material the uses that are most profitable to them.

Type provides for inflection and emphasis in our sales story. If we were presenting it orally, we would not speak in a monotone. There is no more reason for the story in type to look colorless and monotonous. Today we need not shrink from speaking typographically in a rather strident or insistent tone of voice. With other demands for a prospect's attention scored in a blatant key, there is no need for the printer to play the note of the shrinking violet.

Illustration. Pictures play an indispensable role in the telling of some sales stories. One good photograph may eliminate the need for hundreds of words of copy. It is thus a powerful ally for the printer trying seriously to produce printing which will pay the customer.

Inferior pictures, however, are usually worse than none. The old cuts, brought forth for use, "just one time more," frequently do more harm than good. In such a case, we can better leave them out and depend alone on the eloquence of forceful typography and layout.

We must always bear in mind that the art of illustration has changed spectacularly in recent years—and is still changing. The chinaware that used to be shown

in crude flat wood cuts is now pictured in its natural setting on a dining-room table. The easy chair once drawn in pen and ink by some sophomoric artist is now photographed with an occupant whose expression and posture tell the story of comfort more convincingly than a copywriter could possibly hope to do.

But while we "dramatize" our products, as the advertising men love to say, we must guard against the sarcastic inquiry of the hard-boiled business man or housewife: "What are they selling in this folder?" The concrete sales story must come first, in both typography and illustration.

Finally, it is unwise to attempt to illustrate too much. The manufacturer who has tried to picture all thirty-five points of merit on his vacuum cleaner ends up by failing to impress a single one on the very casual prospect into whose hands his folder comes. It is better to hold down the number of illustrations so that those used are large enough and clear enough to be truly graphic and impressive. Brush aside the inessential pictures and show the few important ones, with skilful photography, good plate making, and printing in a scale large enough to make a real impression. There is legibility in picturization as well as in typography. Our time is too short to "monkey" with sales arguments that are difficult to comprehend.

* * *

So we are around once more to the reader's viewpoint, and there is no point of view more important for the printer to understand and absorb.

Full appreciation of the reader's viewpoint may go beyond what the customer wants, or thinks he wants. A printer often can draw on his long experience to offer suggestions that will assure success of a printed piece and win a customer.

Simple, direct, hard-hitting printing is the only kind that impresses us, and the pieces that challenge our attention are few indeed. When we think of an order for a new customer as only a trial order, on the returns from which hinge fifty times the volume of the job in hand, we cannot be content to deliver 10,000 folders, take a receipt, and later collect the bill. We have got to put into the planning and execution of that printing something extra in the way of gray matter. We have got to think through the function it must perform for our customer. We must vision the manner of its reception by his prospects, we must scheme to have it bring about sales.

With deep confidence in the inalienable power of effective print, and with confidence in our ability—when we put our minds to it—to do printing at a cost justified by the sales results, we can look ahead to the profits that our customers' profits will inevitably bring to our business.

The New March of Gravure

By M. RAOUL PELLISSIER

» » » THERE ALWAYS seems to be a period in the development of anything new when many factors retard progress. It takes courage to invest dollars and cents in untried methods and so their development lags. The workers in similar lines, sensing rivalry, certainly do nothing to help, if they don't actually hinder progress.

Gravure seems to have passed this point. It has amply proved its possibilities. New equipment is being installed by prominent concerns. Many minds are now working on methods, presses, ink, paper. Improvements in quality and speed, saving of time, reduction of cost have made steady progress. All signs indicate renewed interest.

Perhaps one of the greatest advances has been the perfection of the enclosed ink fountain; enclosed as much as possible, with the obvious exception of where the cylinder and impression roller come together. This has made possible the use of a much more volatile ink, with considerable increase in speed, freedom from dust or dirt in the fountain, and more uniformity of results in color printing. With the normal open fountain evaporation is unavoidable. This means periodic addition of xylol or other solvents, with a consequent thinning of pigment. For any long run this continual thinning of red, blue, and yellow surely tends to produce all kinds of color variation in the work.

Another new process has been evolved which, while not strictly gravure, nevertheless is intaglio. It does away with the uncertainties of handling carbon tissue, especially in plants where there is no air-conditioning equipment. Actually, no carbon tissue is used. Printing is done directly on to the sensitized metal. Since ways have been developed for attaching a flat plate around the cylinder, the step-and-repeat method can be used and perfect color register obtained, at least so far as the cylinders are concerned. Automatic repeat of labels, many up, becomes a simple matter instead of quite a labor as it may be today. The plate or cylinder is etched but the total production time is very much reduced.

Still another process is in course of production, a process that is even more fully mechanical and depends for results solely on ability of the photographic operator. There is no etching in this case, but the final result is nearer to genuine gravure than the process previously mentioned. The former is based on inverted halftones and depends, for variety of tone value, on varying sizes of the dots rather than, as in normal gravure, on relative depth of the individual, etched cell.

This method of production means that any first-class photoengraver can produce gravure plates of quality with very little addition to his plant, and without long apprenticeship to the art. He already has to be a first-class photographer anyhow. This removes that bugbear of most printers who are thinking of installing their first gravure press, "Where shall I get plates?"

When carbon tissue is sensitized, it is immersed in a sensitizing solution and the paper backing, as a consequence, is wet all through. Much of its "temper" is removed and it is subject to stretch under very little pressure. To obviate this, a method of sensitizing carbon tissue has been thought out, by means of which the sensitizing solution penetrates the gelatin only, and before it can touch the paper itself, sensitizing is automatically suspended. So we now have sensitized carbon tissue that still retains the life of the paper backing.

One of the main troubles in long-run rotogravure, where paper costs are a big factor, is that the cheaper papers have an inferior, uneven surface—too many hills and dales. If a calendered stock is used, up goes the price, and calendering does not necessarily remove the mountains and valleys. An entirely new attachment to a papermaking machine has been invented. It treats the partly made paper in such a way as to dispose of the hills and dales without calendering, and without the use of any chemical or filler. The action is entirely automatic and quite revolutionary in character. It should permit paper to be produced with a more level surface than at present at a very small increase in cost.

The cellochrome process is making big strides toward fulfillment of what it prom-

ised in the beginning. Invented by Oswald R. Schultz, development is progressing. The basic material can be satisfactorily wrapped around a cylinder with no joint visible. The material used can even be ground and polished like copper. This is another process that is not, in the true sense of the word, gravure, though it is intaglio, in that it is not etched. The plate is obtained by the use of a plastic material applied to a relief of the copy.

Some of the newer processes entail the use of flat copper plates, since they cannot as yet be applied to a cylinder. The etched plates, therefore, must be wrapped around the cylinder for printing. In the case of sheet-fed gravure this is perfectly simple, as present-day, sheet-fed presses are mostly equipped for this purpose. But with the rotary machine it's another story. By rotary machine I mean a web press. Here we must have a continuous, even surface with no joint. Two very ingenious methods have lately been patented that achieve this purpose in short order and at little cost.

To even do away with this necessity of wrapping etched copper plates around a cylinder, still another invention has lately been patented. This enables the cylinder itself to be coated with almost any kind of material, and in a very short time. From the same patentee comes still another creation, a natural corollary to the machine just mentioned. This is a method whereby positives as a whole, and of course in film form, can be printed directly on to the cylinder. The claim is made that no joint is visible even in the printing of a continuous pattern, as for wallpaper and similar work.

The question of wear in normal gravure does not often occur, as present-day methods are able to cope even with the longest runs, especially now that we can fall back on chrome plating where necessary. But gravure is gradually being impressed into use for many other purposes than for printing newspapers, magazines, and general direct-by-mail literature. In the packaging industry, for instance, where the process is becoming more and more recognized, a long-established label is one of the main assets of a business. So we are faced with an entirely different proposition. No longer do we have large and small runs, each one from an entirely new setup, but cylinders must be produced that will print day in, day out, week in, week out, without showing undue wear. The label is all-important. It must show no variation in color lest it be taken for counterfeit. So we need improvement not only in non-variation of color, but in wear of cylinders. This in turn calls for a new metal, and possibly something different in the way of doctor blades—to eliminate or reduce wear. Experimental work on a new metal and on the blades is being done.

A COPY SUGGESTION

How Are Sales?

The greatest *selling cost* is the salesman's time. Are you wasting it? Introduce your product, your house and your policies . . . by letter, folder, booklet, broadside, or other direct advertising . . . *in advance*. Our Business Literature will do an effective preliminary job . . . at less cost.



Farwest Lithograph & Printing Company of Seattle, utilized this copy-slant on a blotter

Counter-Blast From a Salesman

Smacks Buyers of Printing

By JACK LEIGH



This snappy comeback is every bit as volcanic as the article it answers, but like its allegorical predecessor is open to the criticism that it tells what not to do. Perhaps there is some other salesman who will write a sequel telling the best way to handle difficult buyers like Mr. Grouch and Mr. Hurry

» » » IN THE JUNE ISSUE I read with much interest and genuine amusement a very clever article written by a member of "that great fraternity," Printing Purchasers (purchasing agents and advertising managers). What this writer said about printing salesmen was highly uncomplimentary but sadly true of many of us. I must confess that when I started selling I was guilty of a number of the offenses mentioned, some I have overcome but others the buyers of printing will not let me overcome.

The article, as have various others, told printing salesmen what ailed them; but as yet not one printing salesman has had the "guts" to talk back. So I have decided to deliver you printing-purchasing brethren some straight-from-the-shoulder back-talk, not in defense of printing salesmen, but in criticism of you buyers. You have shown yourselves adept at "dishing it out"; now we'll see if you can "take it"—here goes, with the hope that you will laugh and learn, and maybe mend your ways.

So, gentlemen (if indeed your tribe can be called such), it gives me great joy and devilish satisfaction to show in these lines that you have some very annoying habits (ask the men who call on you). Let me enumerate.

In the first place, I am no fisherman, nor do I find fish stories either interesting or amusing. Personally, I do not care whether you caught a ten-pound bass or a ten-ton whale. They're both fish to me. In fact, I like whales better because I do not know any whale fishermen who brag about the big ones they caught last week, and I'm tired of hearing "whale" stories about bass.

Nor do I care particularly if your shoulders are sore from playing golf, or whether you made a birdie, an eagle, or a cuckoo. For that matter, any man who lets a small ball and a set of clubs upset his whole disposition until he can get out next Saturday is, in my opinion at least, slightly cuckoo.

Some time ago I decided not to mention the condition of business, or the weather,

to a single printing purchaser. Hardly a man I called on failed to remark, either that the weather killed what little business there was, or it had made him so busy he did not have time to think of any new advertising at the moment. My good resolution was in vain.

How often, gentlemen (habit forces me to use the word), have I literally prayed that I would meet at least one smiling face as I made my rounds. Yea, verily, have I started out in the morning with a light heart and cheerful smile, determined to spread cheer, only to have the pep slowly but surely squeezed out of me by those maestro blues singers—Printing Purchasers. At times I wonder why we salesmen don't ride around in hearses to make our

calls—for you boys are such Gloomy Gusses.

Talk about salesmen giving their houses a black eye by their actions—Hell, gentlemen, if your companies had had to depend on some of you for their good will they would have folded up years ago! Probably the only reason you hold your jobs is because the president or general manager of your company has never called on you (as many printing salesmen have) to find out what a grouch they have talking to

men who call from other companies.

The writer of the sales article in THE INLAND PRINTER for June says that he always puts up a "good business" line of talk to salesmen. If he does, he is one exceedingly rare jewel among a great many lusterless brothers. How I should like to meet this cheerful soul.

There are a few of you, gentlemen, with whom I should like to talk personally, so

you will have to pardon me for singling you out from the rest of the flock.

First, there is Mr. Hurry. Mr. Hurry, you are the printing purchaser who never has time for anything. You hardly have time to tell a man the specifications of a job. You tell him so fast that he can hardly retain the knowledge which you have so hastily imparted. And let Heaven help the salesman who asks you to repeat—you glare at him as if he were the prize nit-wit! Mr. Hurry, you always have to have your job *right away* and just a little faster than anyone else gets his. If the job takes a week to produce, you use all the pressure you can to get it delivered in four days. In fact, you are not fair either to the firm you work for or to the firms that serve you. What you need is super-hydraulic brake equipment so you can stop once in a while and see how utterly foolish your constant rush is.

And speaking of salesmen (printing, of course) wasting buyers' time, let's look at the super-time-waster—Mr. "Big Shot." Mr. Big Shot (or perhaps this man is just Mr. Thoughtless) is the kind of printing purchaser who keeps a salesman waiting half an hour or more just to tell him there are no orders right now. Now, Mr. Big Shot, we salesmen know that you can keep us waiting a day or a year if you care to do so, but we wish that you would be more considerate of the fact that time means money to us. So, after this when you know that you have nothing to discuss with us, won't you, oh! won't you, please, just tell the information girl as much and have her ask us to call again next week? If you do this, we shall still know that you are a Big Shot, but we shall like you about 100 per cent more.

Now, we come to the printing purchaser known as Mr. Quality (that's a laugh). All brother printing salesmen will



shortly recognize the gentleman, even if you purchasers have not noticed him in your midst. Mr. Quality, when you outline the specifications of a job you are very careful to impress upon the salesman the importance of quality work all the way through—you insist that this is the major requirement of all work done for your company. At last I think I have found the answer to the printing salesman's prayer. But, gentlemen, how grossly have I been deceived by the soft cadence of Mr. Quality's speech! For when I quote the price

fect buyer of printing—found at last—Praise be to Allah!

You pull out the bottom, left-hand drawer of your desk, and my spirits rise as you extract a rather artistic dummy. You talk at length in a most friendly manner about the specifications of the job and the quality of the work, and you send me away with a high heart. When I return with the quotation, how rudely my dreams are shattered on the rocks of reality. Yes, our quotation is very fair but our plant is hardly big enough to handle this particular job. Of course, we do quality work, but we have not done anything quite in this line, or quite the shade of quality this job demands. Oh! you do not like the concern to which you are "forced" to give this order, because it is rather hard-boiled (sez you), but you must have the quality work it produces.

I almost forgot to mention that when I call from time to time, you suavely tell me that I just missed a job by not being in two days ago—that my plant could have handled this one job. Yet, you receive direct-mail sent by my company. You surely have my phone number handy, and still—you did not call. WHY?

Now, my friends, meet Mr. Own-Ideas (ordinarily an advertising manager). Mr. Own-Ideas, you are the man who, when a salesman brings in an original idea in dummy form, always wants to see it, and will discuss it at length with him. You ask questions and wax enthusiastic about it. But when the question of producing it for you comes up, you explain, with an air of superiority and of injured dignity, that your company uses only its own ideas, layout, copy; and you cannot consider buying this idea, although it is very fine. Personally, I think a lot of your ideas are lousy, and it would be most profitable to your company if it should buy a few for a change. Behold, Mr. Own-Ideas, after refusing to consider my suggestion, the next time I hear of you, you are breaking forth in print in a trade paper, or at some advertising banquet with a loud, long, and sarcastic lament about printing salesmen who call on you day-after-day, year-after-year, and never even present an original idea for your consideration. Why, I'm surprised at you. You have all the ideas you can use in your own clever little noodle.

In my outline so far of the faults of printing purchasers I have, no doubt, missed some of you altogether, and you

are smiling that "holier-than-thou" smile. Well, boys, wipe the grin off your faces, for here comes one that will get 99 and 44/100 per cent of you.

What kingly right, or what imaginary social dignity, or what plutocratic pomposity gives you the idea that salesmen must wear their coats in your presence on boiling summer days. There you sit with your coat off, in the breeze of an electric fan, maybe your tie is loosened and your collar open—as comfortable as one can be in hot weather. Yet you look askance at any poor, dumb, salesman who dares to come in from pounding the hot pavement and enter your august presence with his coat off. What peculiar social or business usage makes your conduct "correct" and that of a salesman "improper" under the above circumstances?

Finally, gentlemen, if you are tired of the questions, we of the selling fraternity are equally tired of the same old line, the same stalls, the same smooth evasion, the same gruff retort, and the same old idiotic demands of your dignity.

If we need to brush up on our appearance, our manner of speech, and our office etiquette and study "How To Sell," you gentlemen need to place before you an ancient precept, "He that is without one of these faults among you let him throw the first stone," for there are many among you who cannot come anywhere near giving salesmen lessons in conduct, appearance, speech, in office etiquette, or even in common decency of treatment.

So, gentlemen, when we meet again I sincerely hope that we shall all have improved from our conference held on these pages. Until then, you can learn "How To Buy" by reading your own remarks on "How To Sell."

Good-bye, gentlemen. I have enjoyed myself immensely. Thank you.

★ ★

No Man Can Evade It

Printing is a good business. It is clean, honorable, respectable. It is celebrated as a trainer of men for higher stations in life. It has inspiring traditions and legends.

It combines the need for knowledge of everything under the sun: mathematics, mechanics, language, spelling, grammar, color, composition, salesmanship. There is, indeed, no limit to the accomplishments that are required of the printer.

The printer is brought into contact with all other vocations and professions. No vocation or profession really can exist without the printing press. From textbooks to novels, from pamphlets to newspapers, from tickets to tax-bills, no man can evade the printed word.—Henry P. Porter in *The Battle Axe*.



And Heaven help the salesman who asks you to repeat any part of your hurried instruction about an order

I am a robber, a chiseler, a lunatic. Our plant is all wrong. Our estimator is crazy. Our cost accountant can't add. And then—Horrors! My dream is completely shattered when I learn that Mr. Quality is sending his work to the most notorious slap-it-together, slap-it-on, slap-it-out plant in the city. To make my burden harder to bear, every time I call I have to listen to the same old story. But my dreams are broken and I can only hope that some day Mr. Quality may be removed from his position, or that my boss will no longer insist that I call on him at regular intervals—or at all.

Next, I wish to discuss the printing purchaser, Mr. Gentleman. A more fitting name for this man might be "The Gay Deceiver." All of us have called on Mr. Gentleman. One has to wait only a few moments to see him. One can talk to him almost indefinitely, and about printing, too—here at last is a *real* prospect. What a fine fellow you are, Mr. Gentleman. You do not bark at me like Mr. Grouch—not you, you're an old smoothie. Nor do you sob like one of the maestro blues singers—you're always smiling (you villain). Neither do you rush me like Mr. Hurry. Verily, Mr. Gentleman, you are the per-

Analyst Disagrees With Balloting in Calendar Contest

His annual review of winning entries in unique competition provides material for controversial discussion by craftsmen

By HARRY L. GAGE

» » » BEFORE WE RESUME this analysis of the Tileston & Hollingsworth Calendar a brief explanation is in order to set the stage for benefit of those who may have "tuned in late," and did not see what preceded in THE INLAND PRINTER for July, and for those who may not be familiar with this unique competition.

The Tileston & Hollingsworth Calendar consists of twelve leaves, each printed on paper produced by the contest sponsor. Entries for the 1935 Calendar were submitted by New England printers, artists, designers, in forms varying all the way from rough layouts up to finished proofs. Judges then selected the twelve winners, one for each month.

Users of printing throughout New England who received the finished calendar were then invited to ballot by mail, indicating the order of their preference leaf by leaf. The "box score," showing results of this post-card vote and the Analyst's ratings, appears in the table below. In addition, the calendar will be discussed before meetings of craftsmen. Calendar leaves from January to April inclusive, were all reviewed in the previous article.

The leaf for May was printed on white paper in dark blue, with a light blue tint under the columns on each side of the dancing figure, and silver on the long vertical bands and echoing verticals above the

lower column. The inks, dark blue, light blue, silver base, and silver; the type, monotype sans-serif. Chief interest in this scheme lies in "discovery" of the color idea, as revealed in the designer's comment:

"In developing the idea for this calendar sheet, I selected Athena Plate because I consider it one of the best sheets made by the company.

"Athena suggested to me a Greek motif, Athena being the Goddess of Athens. I used the Greek dancing girl as typifying the beauty and charm of that Greek period, combining with this enough of the modernistic treatment to bridge the gap between the old and the new.

"The color scheme was arrived at by accident; one of those things that just happen. At first I planned to do this sheet in full color by direct-color photography, combining it with gold ink, but found that the cost was prohibitive. In fooling around with photostats and blue-prints in connection with the layouts I was surprised at the pleasing effect that blue-prints gave, and that is how the color scheme came into being.



The pleasing effect of blue-prints surprised the May leaf designer, but Analyst suggests "entasis" in a Greek column

"The sheet was planned primarily to sell more Athena Plate, to make a readable and simple calendar, and to advertise the firm that sells this paper. I endeavored to keep the type part of this calendar very simple and legible. Whether I have succeeded rests with your critic."

Unfortunately the plan suffered in working it out, for the layout is more harmonious in color than the printed sheet. Probably a duotone treatment of the engravings would have better preserved the tone of the original blue-print, which harmonizes pleasingly with the silver.

There is also a false note in the drawing of the decorative columns. To be in keeping with the graceful beauty of the dancing figure the columns should contain the slightly swelling curvature of the true classic style called the "entasis."

"BOX SCORE" OF THE TILESTON & HOLLINGSWORTH CALENDAR, 1935

	Poss. Pts.	Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Effectiveness as a calendar....	30	23	22	23	16	29	28	12	18	29	24	30	15
Advertising value for paper...	30	20	30	25	20	30	30	25	28	30	23	25	26
Pictorial or Decorative Quality	15	10	14	14	11	8	12	9	12	13	10	5	15
Typographic Treatment.....	10	6	8	5	7	8	8	4	7	9	10	7	4
Presswork.....	10	10†	10*	10	8	10	10*	6*	10	10	10*	7	9
Basic Idea.....	5	2	3	1	5	3	5	2	5	5	4	2	4
Total points scored.....	100	71	87	78	67	88	93	58	80	96	81	76	73
Place in the analyst's rating..		10	4	7	11	3	2	12	6	1	5	8	9
Place in the post-card vote...		5	8	1	3	7	9	11	6	4	10	12	2

†—Printed on the right side of watermarked paper.

*—Printed on the wrong side of watermarked paper.

Instead they were drawn with straight lines, becoming unduly hard and out of key. This demonstrates the need for intelligent interpretation of source material and also for the instinctive feeling for character in the development of any decorative plan used in printing.

In its effectiveness as a calendar and as a good demonstration of the paper, May scored higher with the Analyst than with the popular vote. The post-card ballot placed it 7; and the Analyst's rating was 3.

The June leaf was printed on the wrong side of a mellow-toned text paper, in black, with a blue tint on foreground figures and a warm tint in the background; the type chosen for this leaf is Caslon 471.

Here is a layout of decided charm that suffered somewhat in the production. The reversed position of picture and calendar is unusual, and the placing of smaller panels against the picture (without hurting either) shows true mastery of design.

In the original layout the line "Crinoline Text" called for Traf-ton, enlarged. Caslon Italic was substituted, and needed letterspacing, which was not helpful. Letterspaced italics somehow don't click.

Also the layout carried the word "February," with just twice as many letters as "June." The original plan included a simple ribbon treatment which was "prettified" with assorted botany to balance the shorter word "June." Herein the production suffered. Said the makers:

"It was our thought in producing a calendar sheet for a company that has made paper for more than 130 years, to create an impression of this fact through picturing, not in detail but rather in an impressionistic manner, the idea of old-time papermaking via illustrations.

"In keeping with this thought we tried to select and arrange our type in a manner befitting this idea. Therefore, the selection of Caslon type for this purpose.

"Not wishing to detract from value of the monthly calendar for the preceding and following months, we dropped them into the picture, believing fully that such an arrangement would in no wise detract from the calendar, but would carry out the impression that we wanted to get over to those who use it.

"As simplicity was the rule in those days, so we tried to make our calendar, decorations being held to a minimum and in keeping with the

trend of those times, but at the same time not forgetting that modern people are looking at calendars.

"Our thought behind placing the calendar at the top of the sheet was to gain a little welcomed relief from the usual lineup where a calendar pad is stuck on the bottom of an ornate piece of paper, and usually becomes just an appendage thereto, assuming that the picture is worth looking at."

While the post-cards placed June only 9, the Analyst found such merit as to place it 2.

The July leaf is printed on the wrong side of white wove text, in antique black and Persian orange; the type, Garamond Bold, with hand lettering.

This sheet shows what often happens when a designer becomes so much interested in the drawing of letters that he neglects the principles of sound typography. His enthusiasm for the lettering he is rendering leads him to exaggerate sizes and masses until the white space is filled. The design becomes crowded and somewhat breathless.

In this case type was used only for the smaller lines and the before-and-after months. Not only is the arrangement too "busy" but also the designer seemed so determined to fill all the white space that he used twenty-two more words than the specifications required.

His original idea contained possibilities, and the layout was more appealing than the printed leaf. In the layout the illustration was drawn in pencil and crayon, while the final rendering was in brush-drawn line. His editorial approach to the problem is worthy of note. He says:

"'Crinoline Days' began about three decades after the establishment of Tileston & Hollingsworth Company as a papermaker. It was most decidedly a period of expansion—expansion in the papermaking art, expansion in women's skirts and, to some degree, in women's sphere.

"It was in 'Crinoline Days' that the authoress—the lady-poet, the lady-essayist, the lady-novelist—first began to be looked upon as something more than a curiosity (and something less than an out-and-out monstrosity). In fact, a number of really important contributions to our American Letters were made by ladies of the facile pen and the 'round-house' skirt.

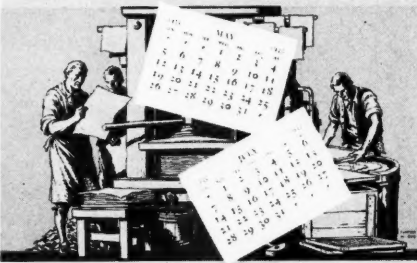
"This advance of women into the realm of bookmaking was a real

PRINTED ON WHITE WOVE—35x50—70

Crinoline Text

JUNE

1935	SUN	MON	TUE	WED	THU	FRI	SAT	1935
							1	
2	3	4	5	6	7	8		
9	10	11	12	13	14	15		
16	17	18	19	20	21	22		
23	24	25	26	27	28	29		
30								



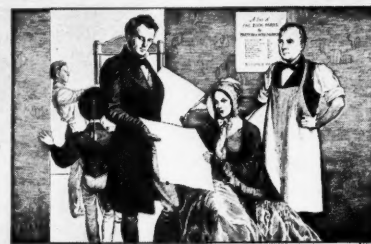
Papermakers for More Than One Hundred and Thirty Years

TILESTON & HOLLINGSWORTH CO.

Sales Office: 213 Congress Street, Boston Mill: Hyde Park, Boston, U.S.A.

A layout of decided charm suffered when the June leaf was "prettified" with assorted botany to balance a short word

PAPERMAKERS • for • MORE • THAN • 130 • YEARS



Good Paper in Crinoline Days—and ever since Crinoline Days

A Sheet of **CRINOLINE Text**
by • **TILESTON • AND**
HOLLINGSWORTH
COMPANY

JUNE, 1935		1935 JULY 1935							AUGUST, 1935				
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	9	10	11	12	13	14	8	9	10	11	12	13	14
15	16	17	18	19	20	21	15	16	17	18	19	20	21
22	23	24	25	26	27	28	22	23	24	25	26	27	28
29	30	31					29	30	31				

SALES OFFICE: 213 CONGRESS STREET, BOSTON

PAPER MILLS: HYDE PARK DISTRICT, BOSTON

This SHEET is a SAMPLE of CRINOLINE TEXT WHITE WOVE 25x38-70 BASIS

July's designer gives a flash-back to a period of expansion when lady novelists ceased being out-and-out monstrosities

The Inland Printer for August, 1935

gain to the graphic arts in many ways, for there is little doubt that the authoress took especial interest in the 'dress' of her books. Our picture on the July sheet is, therefore, a true one. It shows a lady-writer of the Crinoline period at the printing office, in consultation with the master printer and his foreman with regard to the particular paper to be used in the new volume.

"It carries a further element of truth in that it shows the small son of the authoress exhibiting far more interest in the work of the print shop than in the less tangible, and to him the much less exciting, efforts of his famous mama.

"We have tried, in this illustration, to give what the movie makers of today would call a flash-back to point to the fact that Tileston & Hollingsworth's story has been one of fine papers, before and during 'Crinoline Days' and ever since the day of the crinoline."

Had the development of this material been more restrained the final score might have been more favorable. The post-cards placed it 11, and the Analyst rated it 12.

On the August leaf we find an illustration in four-color process, with

rules and the lower center type mass in process blue. Additional colors employed are yellow, red, black, pink, and dark blue; the type, Eve.

In contrast to the overflowing fullness of July, August is open and free. The illustration has ample white against which to tell its story of color and texture.

The layout was accompanied by the original old lithograph of the flower subject used. The designer used a photostat of the flowers, roughly colored, but he had evidently counted on charm of the print to help along his sale—which it obviously did.

One questions effectiveness of the reproduction, however, in spite of a faithful color rendering (accomplished with two extra printings in addition to the regular four-color impressions). The old print has a warm, mellow background tone. These engravings have been silhouetted, and the white paper adds to the harshness of the silhouetted edges, thus killing some of the original's charm.

The Analyst experimented with a black background. This added brilliance to the color, made a further demonstration of the printing quality of the paper, but this treatment was further removed from the original subject.

Typographically this leaf is simple but uninspiring. The type is reasonably legible, although without the carrying power of most of the other sheets. The use of process blue for decorative purposes brings up again the old problem—can any process color be successfully used for decoration? Strictly speaking the answer should be "No," although the blue can sometimes function as it does here. But process red and yellow are quite impossible for borders or other decoration. Said the printer-designer of the August sheet:

"Our first objective was to attract attention. To accomplish this we picked a colorful subject, one which we felt would appeal to the majority of people.

"Our second objective was the advertising of Crinoline Super Plate and its maker. It was planned that the reproduction of the color subject would demonstrate the fine printing qualities of this non-coated sheet. In the advertising of paper we believe that the printed demonstration is a necessary part.

"A useful calendar was the next consideration. The selection of Eve



A PRINTING DEMONSTRATION ON

Crinoline Super Plate

AUGUST

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

July	Aug	Sept
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

TILESTON & HOLLINGSWORTH COMPANY

Dealers for More Than One Hundred and Thirty Years

SALES OFFICE
411 CONGRESS ST. BOSTON

MILL
HYDE PARK DISTRICT, BOSTON

The August leaf designer counted on charm of an old print to help make a sale and revived an old decorative color problem

CONDITIONS OF CONTEST

- 1) The size of the finished sheet, as you will send it to us, is 23 $\frac{3}{4}$ inches long by 14 $\frac{7}{8}$ inches wide. This allows us a $\frac{1}{8}$ -inch trim all around, and leaves a $\frac{3}{4}$ -inch binding space at the top. This gives you a sheet 22 $\frac{3}{4}$ inches long by 14 $\frac{3}{8}$ inches wide to work with.
- 2) The back sheet of the calendar will be our Milton Cover Green, which will show 1 inch at the top and 1 $\frac{1}{4}$ inch at bottom.
- 3) We wish to show on this calendar the following: (a) the name, Tileston & Hollingsworth Company; (b) the slogan, "Papermakers for more than one hundred and thirty years"; (c) the line, Sales Office, 213 Congress Street, Boston; (d) the line, Mill, Hyde Park District, Boston; (e) The current month; (f) the preceding month and the following month; (g) the name of the paper, with size and weight, used on the particular sheet in question.
- 4) Every sheet should be of value both as a calendar and as an advertisement of the paper on which it is printed.
- 5) The layouts must indicate typographic material such as may be found in any good print shop, but artwork or photography may be used if illustration or formal decoration is part of the plan.

TILESTON & HOLLINGSWORTH COMPANY

Papermakers for More Than One Hundred and Thirty Years

SALES OFFICE 213 CONGRESS ST., BOSTON
MILL, HYDE PARK DISTRICT, BOSTON



SEPTEMBER 1935

SUN	MON	TUES	WED	THURS	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

AUGUST	SEP	OCTOBER
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

White Vellum Offset

55X39.70 PRINTED BY LITHOGRAPHY

The September leaf layout gets away from the middle of the road, and Analyst's enthusiasm exceeds the post-card ballots

TILESTON & HOLLINGSWORTH COMPANY
SALES OFFICE: 211 CONGRESS ST. BOSTON. MILL: HAVER PARK DISTRICT BOSTON.
Papermakers for more than One Hundred and Thirty Years



Success in Business;
Or, the Arts of Thriving.

*"The Art to be used as means of Thriving in the World, are:
neither than Help of an engraving, Industry and perseverance,
Integrity, the best of most solid basis of a professional condition."*

OCTOBER 1935

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Printed on
White Flemish Book
25x35-70

The printer laid out a picture in type for the October leaf and used a photostat to retain the quality of old engravings



19 NOVEMBER 35

SUN	MON	TUE	WED	THUR	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

This sheet printed on DORCHESTER PLATE 25 x 38-70



A vivid salmon color used on the screen border, panels, and ribbon distinguished the November leaf from the other months

type was made because in that face delicacy and legibility are rather happily combined."

The post-cards and the Analyst were tied with regard to the August sheet, both rating it 6.

Similar in its general theme to August, but quite different in technique, September carries a color subject in four-color offset; offset black and standard red, yellow, and blue. The type is Kabel Bold, with script lines lettered.

Despite a personal aversion to the combination of script with sans-serif and a preference for the traditional roman types, the many admirable qualities of the September sheet ranked it first with the Analyst.

The layout carried a color sketch in crayon, type indicated in pen-and-ink. The working drawing for the illustration was made in colored crayon and has been quite faithfully reproduced by use of four-color offset plates, an interesting example of modern technique which produces in four printings what might have required twelve or more in earlier days of lithography. Furthermore it was the extreme purity of numerous separate colors that produced the over-expressive "chromo" effect which is less to be preferred than the softer blending tones of four-color process. The old-timers may call that heresy but this case demonstrates the theory.

In arrangement this leaf permits the paper to become a vital part of the picture (with apologies to Strathmore!). The asymmetrical design remains wholly in balance and the calendar is legible. The designer says in part:

"From an art standpoint the off-center composition is a departure from the conservative and formal 'up the middle of the road' layout. The units hold together without effort, or straining for an effect, and are at once easily read and pleasing to the eye.

"You will notice that the addresses at the top of the sheet square up with the small calendar blocks at the bottom and the paper specifications line. The bit of script at the bottom echoes the long line of script at the top. Note, too, the equal spacing of the numbers in the table of days. There is no feeling that they are being pressed together either way.

"In this off-center layout the paper is a big part of the picture, contrasting strongly with the colorful subject that was used.

"Specifications allowed only four printings, and to obtain the best possible result it was necessary to have this subject reproduced by the latest and most modern method. If you will examine the design closely you can easily see many more colors than four in this job, and yet under the magnifying glass you will see the job is truly reproduced in four offset colors, the design lending itself to the softness of offset instead of the sharper tones of letterpress."

The post-cards weren't quite so enthusiastic on this leaf, placing it 4 against the Analyst's 1.

The October leaf is a black-and-white sheet, printed on the wrong side of the paper, using a mixture of two black inks. The type is Bodoni in the cuttings by Bauer Foundry. The large calendar figures are from special fonts of Old Style Bodoni, blown up from eighteen point. The small calendars are twelve point of the same type. Comment on this sheet bears directly on the printer's view-point:

"The original picture was photographed from an old print in Bickham's 'Universal Penman,' which was published in 1745.

"In the design of this calendar, typography was uppermost in our minds. We have always been greatly interested in good composition and feel that even today it does not receive sufficient recognition. Therefore, our calendar sheet was laid out to be a picture in type—as nearly perfect as we knew how to make it. We used the imported Bauer Bodoni face, as it had a little more breadth and character. The illustration we felt was very fortunate both in design and weight."

In terms of his own conception of the job this printer made an excellent solution. Typographically the page is beyond criticism. The type is charming, the contrasts effective, the spacing perfect. Yet, as a calendar, the subject is not sufficiently virile to compete with the leaves in which color was used.

Here again the printer made good use of a photostat to hold the quality of the old engraving in his layout. But one feels that he might well have added an all-over tint back of the illustration, perhaps even cutting some lights through in chiaroscuro-effect, to add interest and also better demonstrate the printing qualities of the paper.

As "a picture in type" October surely scores, but as a competitive

Calendar it ranked only 10 with the post-card vote, while the critic placed it 5.

The November leaf is printed in black and salmon-tint, on white plate paper. The types: Neuland, Eve, and Trafton Script.

Visualize the screen border around the illustration, the screen panels back of the small calendars, and the screen ribbon at the bottom done in a vivid salmon color—and you'll see the reason for the first sentence appearing under the word "November."

After wondering why so insistent a tint was used and why none of it was allowed to become a duotone effect in the picture, one stops to consider the picture itself. The printer comments on other points:

"The picture used is one of six panels in the Library of Congress depicting Evolution of the Book by John W. Alexander and is called 'The Printing Press.' The picture represents Gutenberg, the inventor of printing, reading a proof which has just come from his own press. We used the picture because it offers historical value and interest and pertinency. The Neuland type was used because it is a modern type with some of the characteristics of the type of the period, and good display for the calendar figures. The Trafton Script and Eve types soften the general effect, and give emphasis to certain lines."

As reproduced, this photograph well exemplifies the occasional failure of the printer to help a picture by cutting away superfluous portions. Cover the upper edge of this picture down nearly to the curved edge of the lunette with a piece of paper. See how immediately the figures in the painting become more important.

By leaving in a useless part of the photograph, the engraving receives undue emphasis on the arch of marble. At first glimpse it seems almost a rainbow designed in the background and remaining obstinately in the foreground.

Skilful trimming of photographs cannot be left to the engraver, though his advice may often be sought to advantage. Had he been consulted here one feels certain he would have not only cut down the photo, but would also have recommended using

the warm tint to enrich the entire picture. Here, as in May, was a real opportunity missed by the designer.

In type treatment, November is a legible calendar but it is not harmonious in its type combinations. The terrific contrast between Neuland and Trafton is not good usage. Had the photo been shorter the

photo made with one of the new miniature cameras. The use of these cameras for the collection of data and source material is rapidly spreading. Equipped with a lens bigger than the camera itself, such speed of exposure can be attained that action shots can be made in the theater. Snaps of cafe interiors, persons under street lamps, and the like are attainable as well as action records under gray skies or twilight conditions in the open air. Planners of advertising use these amazing little cameras to shoot quantities of tiny negatives. The small pictures may afterward be enlarged for use as needed.

For the December leaf the original photograph was blown up even larger than the specified 23¾ inches high. The enlargement was blue-toned to produce the winter effect, and by proper duotone reproduction was decidedly graphic in the final reproduction.

Weakness of the scheme lay in the handling of the type. The printer's memo detailed his efforts to keep the type legible. He laid it out for the lower panel in a dull orange color, complementary to the blues of the picture. But dissatisfied with that, when the month was changed to December, he tried gold bronze. It is still illegible and it might have been far better had he darkened the picture at the bottom so that the lower type panel could have been reversed for white letters against the dark ground. His comments, in part, are:

"Being principally a litho-offset house we naturally picked out Vellum Offset to be embellished. All the office bunch made sugges-

tions—one wanted to use a picture of John Burroughs that we had. His whiskers seemed to suggest something old and 'Vellum' brought old thoughts to mind. Another thought an old clipper ship (it was a jig-saw puzzle copy) might tie in with Vellum. But your humble creator could not see these nebulous ideas.

"We re-read your specifications and studied last year's calendar pages. . . . And we recalled that a few years ago we won first place in the post-card vote, and about six or seven on the critic's choice. We figured out at that time that we had



John Burroughs' whiskers seemed to suggest something old, but the December leaf designer preferred rugged individualism, although he kept the critics in mind

main calendar might have been opened up to its advantage. November scored lowest with the popular vote, 12, while the Analyst rated it 8.

The final leaf is printed in duotone offset, on Vellum Offset paper, using dark blue ink (mixed with Milori blue, bronze blue and black), and a blue tint (reduced Milori blue). Type matter on a lower panel is in bronze, a mixture of gold and red bronze powder. The types: Kabel, Ultra Bodoni, and Bernhard Cursive.

The most interesting phase of this leaf is its derivation from a tiny postage-stamp

the most interesting picture, hence, first place in the post-card vote but landed down the list in the critic's opinion because we didn't stick to specifications.

"We thought that the layouts which came out first and second last year stuck pretty close to Gage or Culbertson (or to Hoyle). They did all the rules said they should, but like a poker player playing bridge, we like our rugged individualism and *although we believed that the post-card voters were becoming educated* we, like the politicians, straddled and used a picture which would have eye appeal, and kept the critics in mind henceforth.

"We also chose it because it seemed to be especially suited to reproduction by litho-offset, and one of your specifications is, that it must advertise the paper it is printed on. (As a matter of interest this particular picture is enlarged from a small negative about 1 inch by 1¼ inches in size, taken with a Leika Camera).

"Then we proceeded to design the page. By this time, between tending to our customers and the detail of a print shop the time limit was nearly up. As we had a fairly definite and simple layout in mind, the writer undertook to lay it out himself—and nearly ruined it all, due to our amateurish application of color.

"Finally, the whole layout was allowed to bleed, just because it's in vogue and should not die out before this calendar is out of use, and because we again didn't think there would be many bleed layouts.

"Personally, the writer would have liked to use a color in the type matter other than gold bronze. It flattens out too much in certain angles. In that case he would fill in the light spots sufficiently to overcome the confusion and make the words 'Litho-Offset on' a little heavier.

"On the whole we feel we have asserted our rugged individualism, and have produced a calendar which is quite different from those usually submitted, or which will be submitted in the present contest; one which has eye appeal and yet is a practical calendar; it advertises Vellum Offset both by the line of motion in the layout and by practical application, and it does so sensibly and not bombastically."

Another lesson grows out of this leaf in the remark by a printer-friend: "Who ever saw blue snow?" The reply was that anyone whose eyes have been trained to see color may observe blue, green, purple, or any other color in snow. For snow is an excellent reflector, and any color of the sky above it is bound to be reflected on it.

This leads to the thought that designers, engravers, printers—any of the workers in these graphic arts—must be aware of all the subtleties of color, must have the painter's sensitive eye for color if the printed result is to be a true interpretation.

Toward that highly desirable end this calendar review has carried an earnest plea for the study of "Art and Nature Appreciation" written by Opdyke and published by Macmillan, New York City, 1932. This is wholly non-technical and will surely be immensely helpful to all who contribute to good printing.

December's rating shows the popular appeal of the winter picture. The post-card vote placed it 2, whereas the technical deficiencies in type treatment pulled it down to 9 in the Analyst's rating.

So we come to the conclusion of this effort to make a constructively critical analysis of the year's most widely discussed competition. In the presentation of the material before groups of craftsmen

and others, the Analyst has had the advantage of the use of the layouts themselves and the printed sheets. In the reprint of his comments it is hoped that there may still have been included such educational value as is commensurate with the powerful force which this work has exerted toward the improvement of printing in New England. Not only is this an admitted accomplishment, but also there has followed apace a growing appreciation for better printing among its buyers and users. And that is truly building up the future of printing. So everyone connected with the Tileston & Hollingsworth calendars may feel a pleasant satisfaction that this year's effort has been both constructive and fruitful.

Fine Frontispiece in Ben-Day

By STEPHEN HENRY HORGAN

» » PRINTERS AND LOVERS OF PRINTING everywhere will frame and preserve our frontispiece this month, for several reasons: First, it is a historical picture, showing the home of the first printing press on this continent. Second, it is a water-color sketch by Vernon Howe Bailey, traveler and leading special artist to magazines and newspapers in many countries. His paintings in France, Rome, Spain, have been reproduced in colors and published while the originals are treasured in the Smithsonian Institution, Washington; the Hispanic-American Museum, New York City, the French War Museum, and in other art collections. Third, the owner of this water-color is William T. Dewart, president of the New York Sun.

Of practical interest to our readers is that it shows the value of Ben-Day films in the reproduction of water-color work, for which purpose it is superior to three-color halftone reproduction, because it leaves the highest lights white paper, as they are in the original. It is essential that the Ben-Day films should be handled by an artist in his line—and there are few such artists in this country. Their names should be printed under their work, as is done by artist wood-engravers. The Ben-Day artist in this case is a modest gentleman, Christopher Reitsch, who has allied his talents for many years with the Walker Engraving Corporation, New York City. If our readers could see the Bailey water-color, and Reitsch's reproduction, they would marvel at the faithfulness and artistic feeling of his work. This masterpiece of Ben-Day treatment should suggest to printers, publishers, and advertisers the more frequent use of this medium in the making

of color plates. This writer knew "Ben" Day very well. He was an artist, and son of the founder of the New York Sun. Were he living, no one would more appreciate the artistry in the use of the color printing involved in this frontispiece.

One thing that makes this picture of the first printing office in America of additional interest is that it was also the first type foundry. It was to this building in Moneda Street, Mexico City, that Antonio de Espinosa, typefounder, and a citizen of Seville, Spain, came under contract, dated September 24, 1550, to Mexico to "assist Juan Pablos, printer by decree of His Majesty in New Spain, and with an assistant, Juan Lopez, viola player, be bound and bind myself to go and take with me Diego de Montoya to the said City of Mexico, both of us to be with you, the said Juan Pablos, working in the said capacity of type founder and die cutter from the day I enter the said City of Mexico for full three years."

That Antonio de Espinosa did cut dies and cast type is evidenced by later books printed in roman and italic types, while the type that Juan Pablos brought with him from Spain was a twelve-point gothic, with some sorts of larger size initial letters. There was a clause in the contract with Pablos, "When the type becomes so worn as to be unfit to print from, it is to be melted up so that no one can print from them." Those interested further in this subject are directed to Pages 65 and 66 of THE INLAND PRINTER for July, 1928, where they will find reproductions of the title and colophon pages of "Doctrina Breve," edition of 1544, the oldest existing book printed in America.

The Inland Printer for August, 1935

Aquatone—Aristocrat of Offset



Articles in recent issues have explained planographing, the proletariat of offset. Another compared stone and photomechanical offset printing methods, the bourgeois.

This one on aristocratic aquatone rounds out the series

» » » KNOWN TODAY as the most perfect offset method of planographic printing, the present-day aquatone process is founded on the same principles employed in the old but still successful process called "lichtdruck" in Germany, collotype in England, and photo-gelatin here in the United States. In the collotype or photogelatin process, however, production of printed sheets is slow, and the prepared gelatin plate usually yields not more than a few hundred good impressions. Aquatone, on the other hand, can be made to produce collotype quality on the largest sizes of sheets that can be handled on the larger sizes of offset presses, and at the same high rates of speed at which regular offset is turned out.

The original aquatone process as it was invented and perfected by Robert John, of Long Branch, New Jersey, about twelve years ago, employed special printing plates and mechanical equipment. He produced many different specimens of aquatone printing, in both black ink and process colors, the like of which had never been seen before. These specimens include full color reproductions of oil paintings, watercolor sketches, natural color photographs of such subjects as fruits and flowers, black reproductions of wash drawings, prints of wood engravings, line engravings, steel and copper etchings, some steel-engraved bonds and certificates, many large forms of display type, and pages of text matter as well.

All of this remarkable work was produced from the patented aquatone plates, invented by Robert John, and at that time manufactured by E. I. Du Pont de Nemours and Company. Printing surface of the original aquatone plate consisted of "reinforced" gelatin, the reinforcing material being vegetable fiber. It was intermingled with the mass of gelatin during the process of manufacture in such a way as to produce a leathery surface. The complete aquatone plate (to be sensitized and made ready for exposure) consisted of a thin backing of aluminum, on which was placed the special coating of reinforced gelatin

about .005 inch in thickness. Plates of this type were manufactured in various standard sizes and could be worked on practically any modern make of offset press.

Once an aquatone plate has been sensitized and exposed, it is ready for printing. There is no rolling up, gumming, etching, or other similar preparation of the plate for the press. The finished plate is simply clamped around the plate cylinder of an offset press. After proper moistening and inking, it is ready to print on any kind of paper that can be used for regular offset, and even on some stocks that could not be so well used. Still speaking of the original aquatone process (which has been greatly improved in recent years) the following technical facts, for the most part, apply both to the old and newer methods of producing long runs of aquatone printing on a commercial basis:

The printing ink used is of a special type, being shorter and less greasy than the ink generally used for ordinary lithography or offset. The moistening solution for dampening rollers and plate is merely pure, plain water, the only permissible addition being a mild, sweetening, antiseptic solution. It has been found preferable to employ either composition or suitable rubber form rollers. Composition or rubber rollers should be smooth, not artificially grained or pitted. Approved dampening rollers are of composition covered with a single layer of cross-grain molleton. Similarly the dampening ductor roller is made of either rubber or composition and covered with a single layer of unbleached muslin. No felt or other absorbent material is used in the dampening system. An aquatone plate requires considerably less water than other types of prepared offset plates.

One of the greatest advantages of the aquatone process is that it will reproduce exceedingly fine halftone screen designs. As a matter of fact, the halftone screen used is never less than 200 lines to the

inch, and, in many instances, a screen of 400 lines to the inch is employed to make aquatone reproductions of photographic copy, such as portraits, outdoor scenes, inside views of furnished homes, libraries, art galleries, hotels, and other buildings. An aquatone plate would print equally well any good photographic subject made through a halftone screen of 2,000 lines to the inch, if there were any advantage to be gained by reducing the screen to such microscopic proportions.

Because of its special gelatin surface, an aquatone plate will print precisely whatever kind of image is photographed upon it. The image may consist of halftone dots made through the finest screen, line engravings, a design with large solid areas, pages of text type matter, a form of display typography, or a combination of all these different subjects. The reason for this excellent quality of printing is explained briefly as follows:

In actual use on an offset press, the aquatone plate is first moistened with water, then inked on the photographed image in such a manner that the entire inked image, when it comes in pressure contact with the surface of the rubber-blanket cylinder, is "floated off," as it were, from the surface of the plate on to that of the rubber blanket. The full color-tone of the inked image is retained, because the whole film of ink is lifted from the plate by pressure and is lightly

printed on the rubber blanket, from which it is readily transferred to a sheet of paper on the impression cylinder of the press. There is no distortion of dots, lines, or solid areas in the transferred design.

Another reason for the full color-tone of aquatone printing is that the film of ink easily leaves the prepared gelatin plate for the rubber blanket, because the latter has greater affinity for the ink than has the gelatin plate. Therefore, the quality of aquatone printing is better than either stone or regular offset lithography.

It is possible to make a halftone screen negative for the aquatone process, with the full range of copy, from solid black to pure white, and all tones between. No allowance is necessary for erosion or wearing away of the sides of halftone dots, and none is necessary at the shadow end of the halftone to insure smooth gradation.

Credit is due to two nationally known letterpress printing companies for having

By
**ROBERT F.
SALADE**

developed, from its commercial beginning, the aquatone process of printing to its present high standards. These firms are: The Printing House of William Edwin Rudge, New York City, and Edward Stern and Company, Philadelphia. Both companies have produced a wide variety of aquatone work, in single-color and half-tone process color. In recent years, Edward Stern and Company has not only perfected numerous improvements in the original process, but has also turned out, with the improved process, such important work as big editions of illustrated catalogs, de luxe brochures, annual report books for large institutions, booklets, many special kinds of mail-advertising literature, de luxe catalogs with illustrations of merchandise in full color, also hundreds of thousands of large reproductions of photographic portraits, these having been made for use as supplements for a number of great Sunday newspapers, where their popularity helped to build up circulation.

The writer is indebted to a well known photoengraver for the following technical information relating to one of the newer methods of making aquatone plates:

A regular grained offset press plate is used as a "backing" for the aquatone printing surface, the offset plate consisting of a sheet of zinc about .02 inch thick. This grained zinc plate may be as large as 46 by 67 inches, or any desired smaller size, as required by the offset press on which the finished aquatone plate is to be run.

The grained zinc plate is scrubbed with water, chemically cleaned, then placed in an enclosed plate-whirling machine. There the plate is again washed, this time with hot water. While still wet and warm, and while rotating at about forty revolutions a minute, hot liquid gelatin is poured on the grained surface of the plate at the center. Centrifugal force throws off the excess gelatin and the rotary movement insures an even coating on the plate. Thickness of this gelatin coating is about .002 inch. As the liquid gelatin cools it gradually sets and, when set, the plate is taken from the whirler to be bathed in a solution of formaldehyde-alcohol.

Gelatin is known as a reversible colloid; that is, it can be melted by heat, solidified by cold, re-melted and re-solidified, as desired. On the other hand, such colloids as albumen or collodion, when coagulated, cannot be melted by heat. Gelatin, nowever, after treatment by the formaldehyde-alcohol process, becomes an irreversible colloid. It will not re-melt in heat, but it will absorb water. After the bath in the formaldehyde-alcohol solution, the gelatin-coated plate is first dried, then baked in an electrically heated oven for a period of about ten minutes, at a temperature of 200 degrees, Fahrenheit.

The plate is then ready for sensitizing. It is placed in a whirler similar to the one used for coating. There, while the plate is rotating, it is bathed with a solution of bichromate of ammonia. The absorbent gelatin on the plate soaks up the solution and becomes saturated with it. When dry, the plate surface is sensitive to light, and, of course, it must be protected from light until used for photography.

Colors From Rubber Plates Widen Letterpress Field

Color printing in exact register from rubber plates is here to stay, if we may judge from the insert facing this page. Bearing in mind that here are nine colors in a subject so full of detail that in the past it would never have been considered suitable for rubber-plate reproduction, this specimen of what can be accomplished offers food for thought to many a letterpress printer who has never seriously considered its possibilities.

To be able to obtain results like this opens up new fields, since the use of low-cost rubber plates with an assurance of quality color reproduction, permits letterpress to bid on classes of work heretofore barred by cost of metal color plates. Such classes include the simpler broadsides, folders, booklets, posters, counter and window cards, streamers, and inserts—especially those pieces of printed matter which lend themselves to a splash of brilliant colors on rough-textured stocks.

The cutting of rubber plates for color printing has been brought to this fine standard of perfection by the Process Rubber Plate Company, of Chicago, for many years producers of rubber plates. These results have been achieved after much experimentation with rubber compositions and their application to printing. Costs for rubber plates are said to be low, not only because rubber is cheaper than metal, but also because these color plates are made by a process that eliminates the use of a zinc key plate and permits transferring an image to the rubber without the necessity of making a key drawing. We are told that in many cases, not even finished drawings are necessary, if the artist's sketches are comprehensive enough. Add to this, a saving of 20 to 40 per cent in ink cost, and it is readily apparent why rubber plates are being regarded as a most economical method of printing. The insert was printed by Shattock & McKay of Chicago.

The ability of rubber plates to utilize practically all of the rough-textured paper stocks, and to print perfectly on metal, tin-foil, glass, or on nitrocellulose, wood, fibre, cloth, waxed paper, tissue, and glassine, also adds to their laurels, since few processes are so versatile. Rubber-plate enthusiasts point to these many advantages as convincing proof that the rapid growth of rubber-plate printing has its foundation in sound reasons, and predict an extensive use of this type of plate among buyers of printing.

Wet-plate photograph negatives are employed in the process of making aquatone printing plates. A sensitized aquatone plate may be exposed to a negative in any modern make of step-and-repeat machine or photo-composing machine, although the greater volume of aquatone work calls for single exposure of the plate in a vacuum printing frame.

For practically all classes of single-exposure work, negatives are stripped from the wet plates, then are stripped on to a sheet of clear plate glass, 1/4 inch thick, and of the size required for the complete form. In the case of a large form of duplicate designs, type pages, illustrations, combinations of type and some halftone negatives, a layout sheet is prepared to indicate the proper positions for the negatives. This layout is placed under the plate glass. The operator then marks correct positions for the negatives on the surface of the glass. After all negatives have been carefully stripped on to the glass plate, which now becomes one large negative itself, all margins, lines, and other parts that are not intended to show in the finished job, are covered with opaque material. A blue-print is then made of the complete form negative, to be proofread and tested for register. When the blue-print has been returned to the operator, and after any required alterations or corrections have been made in the form, negatives are firmly stripped to the glass plate. More intricate retouching and opaquing is then attended to and the form is ready to be "printed" on an aquatone plate.

The sensitized plate and the glass plate containing negatives are placed face-to-face in a vacuum-printing frame and are then exposed to a powerful arc lamp for about five minutes. The gelatin-coated plate is then taken from the frame and is washed with cold water. Where the light has penetrated transparent parts of the negatives, the bichromated gelatin decomposes or oxidizes, thus becoming non-absorbent and not affected by the water. But, where the bichromated gelatin was protected from light by opaque parts of the negatives, the bichromate of ammonia is in its original soluble state and, under water, washes out of the gelatin, leaving it absorbent. In the finished plate, the photographic image of the form in the gelatin will not absorb water, but will take printing ink with avidity. The balance of the gelatin will absorb water, and so will spurn the printing ink. Nothing in the surface of an aquatone plate is washed away. There is just as much gelatin on the non-printing areas of the plate as on the printing parts. With each impression, all the ink on the plate is taken away by the rubber-blanket cylinder, leaving the plate surface entirely clean for the next inking.

The Inland Printer for August, 1935





PRINTED FROM 9 HAND-ENGRAVED
RUBBER PLATES PRODUCED BY THE
PROCESS RUBBER PLATE CO.
610 W. VAN BUREN ST., CHICAGO, ILL.

Dullset Inks manufactured by GEO. H. MORRILL COMPANY
100 SIXTH AVENUE, NEW YORK, N.Y.

King Was Only a Nudist

Revealing the naked truth about pedantic affectations
of those who still cling to the "an historical" habit

By EDWARD N. TEALL

» » WHEN THE COURTIERs were competing in hypocritical praise of the king's "invisible" suit, it was a simple-minded child who exclaimed, "Why, he hasn't any clothes on!" Those who defend such quaint and outlandish forms as "an historical so-and-so" are the sycophantish courtiers. There is need of truth-telling, to counteract the pretense of authority and prick the bubble of learned affectation.

From a *Proofroom* querist comes a letter asking: "How strict is the rule that the article 'an' should be used before a word beginning with a vowel?" It seems there was, in the shop where the querist is now employed, quite a discussion about "an uniform manner." Should it be a "uniform"? And how about "a union," "an union"?

Our puzzled friend wonders whether it is the "n" in the first syllable that seems to make "a" better than "an" before such words. He drags euphony in by the heels. It isn't necessary to do that. The answer to his questions is to be found in simple common sense. It is this: Those who use "an" in such expressions as the one on which the query turns are unconsciously showing themselves up as posers, swayed by delusions of their own superior learning.

These writers ape a usage which they regard as British, but which is not as much honored in Britain today as it is by these Americans. The very first entry in "A Dictionary of Modern English Usage," by H. W. Fowler (London: Humphrey Milford, 1927), is "a, an." The one-letter article, says Fowler, "is used before all consonants except silent h (*a history, an hour*); *an* was formerly usual before an unaccented syllable beginning with h (*an historical work*), but now that the h in such words is pronounced the distinction has become pedantic." Nothing ambiguous here!

Did you ever see this collection of dropped "h's": "It ain't the 'eavy 'untin' as 'urts the 'osses' 'oofs, it's the 'ammer, 'ammer, 'ammer on the 'ard 'ighway." That is just an exaggerated illustration. It's exactly the same thing—only, more of it—as "an hotel," which can be justified only by saying "an 'otel." The cockney who says "an 'ospital" sets the pace for those who write or print "an hospital."

Since the letter to which reference has been made came in, I have seen this in an editorial article in a big-city newspaper: "An unanimous vote will be required."

This brings up our querist's mention of "a word beginning with a vowel." Right there is the key to the situation. The rule should be stated thus: "Use 'an' before any word beginning with vowel sound." Note that word "sound." It is little, but important.

"Unanimous" begins with a vowel, but not with a vowel sound. The first sound is consonantal—that of "y." To use the "an" before "unanimous" would be to order a violation of the principles of pronunciation and division. It would call for this pronunciation: "un-animous." The correct pronunciation and division are "u-nan-imous." The first "n" throws in with the following two letters to make a syllable.

It is correct to write or say "a ewe lamb," "a yew tree," because in both words the first sound is consonantal, though one of the words actually begins with a vowel and the other with a consonant. The two words are pronounced exactly alike, and call for the same use of the short article, "a."

An American writer of advertising copy might consider himself very stylish if he wrote "an unanimous vote," but he would not for a moment think of writing this: "In addressing a prospect, be careful to strike an you-note." In the latter, the "y"-sound is visibly represented. In "an unanimous vote" it is not; the first letter is a vowel. But in both the beginning sound is identical and consonantal.

Mr. Fowler says: "A is now usual also before vowels preceded in fact though not in appearance by the sound of y or w (*a unit, a eulogy, a one*)." What American would ever think of writing "an one-way street"? Why, then, do some Americans write "an eulogistic essay"? Some do; and it is pure affectation.

A querist recently addressed to *Proofroom* a letter in which he asked special consideration for his question, because it was asked "not by apprentices but by men of long experience as proofreaders." Now, he would be surprised to know how many queries on what would seem to be fairly describable as elementary matters come to the department. It appears to the conductor of that department that there is a strange lack of elementary knowledge, nowadays, among those who should be the upholders of ancient tradition among proofreaders.

The queries do not, by any means, come from beginners alone. They are not presented by persons without experience. They

come here from men and women holding responsible jobs. They show a strange fumbling and groping after things that used to be proofroom commonplaces. The single good and redeeming feature is that they reveal, along with lack of knowledge, a genuine desire for knowledge.

And isn't it a fact that sometimes the beginners, with their zest for the work, their zeal in trying to get things right, actually go the oldsters one better? The veteran is apt to think he knows it all; that there's nothing left for him to learn, and that all of his ideas should be accepted as incontestably right. The beginner is sometimes too eager; he jumps at conclusions, he bases his conclusions upon insufficient experience and evidence. But he does take information as thirsty soil soaks up rain.

Old writers and readers, who have that "an historical" habit, are apt to be incurable. They like such forms of expression because they go back to older literature. The younger ones can see for themselves that "an" before a vowel with consonant sound just simply is not right—the King hasn't any clothes on. Pressed for reasons, they may not be able to produce; but that is just what we try to do for them—help them to reason these things out.

We shall all do better, and produce better work, if we all guard with equal care against revolutionary impulse and reactionary acceptance of usages just because they are old. The rule for the article is: Use "a" before a consonant or a vowel with consonantal sound; use "an" before any word beginning with the true vowel sound, though it may have a silent consonant ahead of it. Write "a historical novel," "a unanimous vote"—and keep yourself free of the bad literary fault of affectation. Be sincere—and right.

★ ★

To Reproduce Blue-Prints

I find that many men are not informed regarding the least costly way in which to reproduce blue-prints for making engravings. The usual method is to do the entire drawing over in black ink on white paper, which is usually expensive—so expensive, in fact, that it too often isn't done at all.

I have reproduced many blue-prints, frequently without doing a single line of inking. My method is to send the blue-print to a photostat concern and specify the size I want. The minimum size of photostat is 8½ inches by 11 inches, and costs only 25 cents. The photostat copy which is returned to me together with my original blue-print is a so-called "positive"; that is, the lines are black and the background is white. A first-class photostat job will give good sharp black lines which can be easily reproduced.—W. F. Schaphorst.

Editorial

Same Work for Less Money

IN SPITE OF THE rising living costs, which include all commodities of food, clothing, and shelter, competition among printers in far too many instances is keeping prices per unit of production down to points scarcely covering costs, many of them below costs.

Demand for and use of printing is not *created* by lowering prices. The activity of commerce and industry creates the demand for printing. There is just so much printing today because of today's demand for it. If every printer in the country would agree to give away his product it would not make demand for it. Utility use makes the demand, and printing has use only as a utility, not as a luxury.

Salesmen may create new orders, but only by showing the buyer what printing will do for him to help increase his business or run it more efficiently. Buyers do not purchase printing because they can buy it cheaply but because of the service they get out of it. If they need the service they will pay a reasonable price for it; if they do not need the service they will not buy it at all, no matter what the price may be.

Because printing is a "made-to-order" product or service and not a commodity, price evils in the industry are not to be remedied by apeing the methods of vendors of commodities and luxuries which have universal uses, and when bought during periods of low prices can be stored and used later. When printing managers and salesmen once grow thoroughly *cost conscious* and set prices for their products and services covering costs and a reasonable profit, then will the price problem lose many of its disturbing features. Fixing, stabilizing, controlling prices are all artificial and ineffective. Prices based on costs of production under efficient methods and made reasonable for the quality and serviceability of the printed product, will build accounts that competition will not disturb.

Specialists and Specialization

A NEW PROCESS or the modification of an old one always attracts some pioneering soul who either makes a big and brilliant success that attracts others, or a dismal failure that is ignored and forgotten by all.

Just now the printing industry is shot through with intriguing news of Eldorados over in the offset, planograph, and gravure fields. Scores of letterpress shops have put in departments employing the newer processes "in order to meet competition." We are told by the pioneers in these newer processes that the onrush of newcomers has made competition for them worse than ever, and that the fair prices that were obtained when the work was newer, and which really attracted the onrush, are now shot to pieces as badly as letterpress ever was.

"There are limitations to these newer processes," said a prominent offset lithographer to THE INLAND PRINTER, "of which the ordinary relief printer has no conception." John H. Millar in an article in the May issue of this magazine on "Pitfalls of Planography" emphasized this same observation. While the larger establishment can afford to have "complete and all-inclusive plants" so far as the various processes are concerned, there still is a preponderance of sentiment among conservative

but progressive letterpress printers that it is wiser to be "a master of one process than the slave of several." Among hundreds of letterpress printers there is always room for a particularly good one, just as there is room among the lithographic and intaglio printers. To be outstandingly good in any one of the three fields makes an establishment therein at once a specialist.

There is always need for printers "to step out of the crowd" and do things better than the crowd—better management, better production, better selling, better costing and accounting, better service to customers, a better product for its intended use. The specialist has a product for every season, his competition is only with himself, he individualizes his work for his customers. Such an establishment does not strive to do *all* of the printing of the community, but to do the *best*.

Classified Printers

AS ONE MEANS OF ELIMINATING the reckless price-making which seems to characterize the printing industries, it has been suggested that printers should be "branded and graded" so as to indicate to the buying public what sort of service or product may be expected from each one. The thought is on the order of branded and graded goods, used so extensively in commodities. It is claimed that such a warrant of recognition and competency would be expected not only to inspire pride in the establishment to which it was awarded, but to justify a superior scale of prices. Good craftsmanship and honest dealing would be expected to follow pride, cheapness would be discouraged, and chiseling would be left to low-grade establishments.

The suggestion at least presents a new thought to those printer trade associations which are just now again turning their attention to what worthwhile services they may furnish to their members. To those members who have up-to-date machines, produce a high grade of work, and pay fair wages, and are therefore entitled to profitable prices for their product, the award of a proper classification, it is claimed, would be just to the establishments and a service to the buying public. Undoubtedly they are entitled to hold in the public eye a distinction above the printers who have obsolete machines, produce mediocre work, pay short wages, and who notoriously cut prices.

We gather that the first group might be placed, say in Class Ca, indicating size and automatic machines, Grade 1a, indicating highest quality of product and fair prices. As distinguished from this first group the second might have a rating of Class Ch, Grade 3c, indicating units of the same size but with hand-fed equipment, third-rate work, and questionable prices. The public, it is claimed, would then be in a position to choose between them on the basis of what it might expect.

Such "branding" might also indicate specialization, whether it be in stationery, direct-mail advertising, catalogs, periodicals, books, or any other line. It is claimed there are some good reasons for believing that printers once awarded a diploma of classification, grade, and specialization, would strive to retain their rating, or to attain a higher one. The entire suggestion contains some meritorious features that are not entirely new. It also encounters some practical handicaps that might make difficult the execution of such a plan, but it is passed on as another contribution to the "changing world."

The Seven-Point Program

ANNOUNCEMENT by United Typothetae of a "seven-point program" of services to its membership, coming after collapse of the graphic arts code, is acknowledgment enough that membership is not held in trade associations unless there be an adequate return of service for the money paid. THE INLAND PRINTER always has taken this position in association affairs. It condemned N.R.A. for not permitting the continuation of the many valuable services to members that had made trade associations such a prominent factor for good in our industrial life.

As a matter of fact the U.T.A. is simply returning to the service-giving status it so eminently held prior to the advent of the N.R.A. "experiment." For a decade or more it had been giving service to its members in personnel training, in financial methods, in production engineering, in marketing and sales promotion, all built on the sound foundation of research. Departments at the general offices coöperated with similar ones in local associations and coördinated the work in a well defined and comprehensive program.

Although the N.R.A. lured national leaders away from this fine work, most of the locals were wise enough to retain membership service as an active side-line and as an anchor to windward in the event N.R.A. should blow up. As a result, these locals have suffered little. The national association, however, now has to start all over again at the beginning and rebuild what was so unfortunately given up.

We shall not attempt to comment on merits of the seven-point program that is expected to lay the foundation for this rebuilding. The plan, as outlined, involves so many factors that no individual should attempt to pass judgment on it, especially at this time. Because of its scope, sponsors of the plan will do well to consult with and work with as many people as possible when putting the plan into effect. Success will depend on execution of details under actual working conditions in the field, rather than on the outline of a program as laid out on paper.

Code of Conduct

ADOPT your own code and live up to it! Thus urge those who would have the printing industry think that all is not lost because the graphic arts code was illegally conceived.

A code is a rule of conduct. If you would devise your own, and seek inspiration and wisdom, turn to the great wellsprings of history for fundamental principles of human conduct. When Moses gave to the Jews the Decalogue he handed down a code to rule the personal and business conduct of the human race. "Thou shalt not steal," was written as much for the workman of today who falsifies his time card, or for the printer who substitutes stock, as it was for the Levite who surreptitiously slipped some of the holy shewbread into his pocket.

"Thou shalt not covet thy neighbor's manservant," was written as much for the printer who would entice a salesman or craftsman away from a competitor as it was for the powerful tribesman who bribed a skillful herdsman away from a weaker neighbor. "Thou shalt not bear false witness" was written back there in the dawn of history for the printer in America today who conducts a "whispering campaign" against his competitor.

Turn to the proverbs of the wise King Solomon. "A false balance is abomination to the Lord, but a just weight is his delight." "Withhold not good from them to whom it is due." Spoken to the ancient Jews, but just as pertinent today in the printer's treatment of his customer as it was then.

Then, too, he who would formulate his own code, let him search the Sermon on the Mount. When the Great Teacher said, "All things whatsoever ye would that men should do to you, do ye even so to them," he was uttering a rule of conduct for business men of all generations to come. No code is adequate that does not have as one of its foundation stones, "Love thy neighbor as thyself."

George Washington, Benjamin Franklin, Abraham Lincoln, all had codes of conduct to govern their relations with their fellow men. Shakespeare has his character Polonius issue a code of conduct to his departing son, which, after telling him much what to do and what not to do, ends, "And this above all, to thine own self be true, and it must follow as night the day thou canst not then be false to any man." Theodore DeVinne, master craftsman and printing statesman of half a century ago, wrote the immortal rules of conduct in Typothetae's code of ethics. To read it is an inspiration; to live up to it is indeed a divine benediction.

A code for your own business? Why not? History is full of such. No matter how imperfectly they may have been followed, they have left their impression on the world and have richly rewarded those who have conducted their business by them.

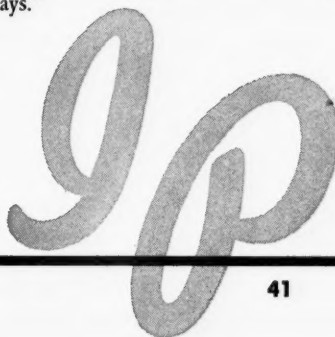
Weather in Printing Plants

MARK TWAIN IS OFTEN QUOTED as having once remarked, "A lot of people *talk* about the weather, but no one ever seems to *do anything* about it." If Mark were living today he would find that some people are doing something about it, and right in the very printing plants where he was so wont to feel so much at home.

Someone probably got the idea from "dog days," those fear-some times when "frog moss" appeared on the edges and "bloom" in the depths of the old swimming hole, and when our boyhood's faithful companion, Tray, was compelled to don his mask. Just why old toothless Tray had to have his muzzle caged, and parents had to issue injunctions against the "hole," we never could understand, but now we are told it was because we didn't understand "dog days."

There has been a lot of snooping into things since then and we are told now by the learned ones that "dog days" occur during "the period in August when the humidity and temperature are so high that the sticky weather conditions prevent usual output" of production, and "dog days reduce the capacity of nearly all operators, even though they expend more than their customary effort." This makes costs erratic and scheduled production uncertain.

The answer, we are told by those who hold stop watches on us, is to make better weather in the plant—modern air conditioning—temperatures from 65 to 70 degrees, humidity according to material handling requirements in each department, purity of air by elimination of dust, bronze, gas, oil, grease, and acid fumes, and other unpleasant smells. Only by so doing, say the time-study engineers, can normal output and quality of product be assured. "All kinds of weather" in printing plants is doomed like the hand-fed machines and methods of the "horse and buggy days."



Simple Distinction Sells

Group of artists proves that quality direct-mail pieces will produce business even during a depression period

By WILLIAM A. KITTREDGE

» » THE SWAN STUDIOS of Chicago has been successful throughout the depression. Its most recent success is due to an intensive direct-mail-advertising campaign that it has persisted in over a period of several months. The illustrations with this article show some of these pieces, which are unusually attractive and interesting on account of original ideas interpreted through the use of design, illustration, engraving, type, and paper.

In starting this campaign, the Swan Studios originally had had no intention or expectation of selling artwork by mail. It was its intention: First, to keep recipients reminded of the existence of the Swan Studios, and to point out advantages in its service and to convey an impression of its ability for thinking and planning. It was felt that this impression would give it an entrée into new business, if followed up by personal calls.

The Swan Studios has been so busy the past few months that its representatives have been unable to make all of the personal calls demanded by the mailing list. After less than three months of mailings, definite and tangible results in the way of new business, and an increase in the volume of business from old accounts, has been noted. Art directors, advertising agencies, advertising managers have all been

represented in the favorable comments these mailings have received.

Swan said the other day: "At the present time, I cannot say definitely just where we are headed. Suffice to say that the outcome has been so satisfactory to us that we intend to continue indefinitely with these mailings. We will, of course, change the theme and style of folders from time to time to avoid monotony, and will strive to keep the pieces attractive and unusual, and at the same time inexpensive."

Of the twenty-nine pieces of this campaign issued so far, there are thirteen folders, fifteen blotters, and one clever reprint newspaper clipping.

The campaign is intensely educational in regard to the use of paper, design, and color. For instance, a blotter design is sent out in duplicate, one printed in a violent red and the other in a subdued red, making a greater improvement. To these two blotters is attached a slip, which says:

"Here are two blotters. They look alike. But are they? The bright-red one is interesting and its color gives it power. But compare it to the one in burnt orange. Note what a pleasing difference is made by toning down the color and trimming the white area close to the bottom line of lettering. The change is slight, but makes an amazing difference in effectiveness.

A group of the sparkling direct-mail pieces of the Swan Studios which so aroused Mr. Kittredge's enthusiasm. Only a hint of their excellence is given, most of them being in colors on novelty papers



"It is part of our service to see how a change like this can be made to improve the quality of the artwork we produce for our clients. Because we do make these changes, because we constantly strive to 'better our best,' clients feel there is a difference in Swan artwork—but they will tell you this difference is readily proved in the results obtained."

"We Can Think With You," "You Want Art Intelligence," "We Delight in Pleasing Critical Clients," "You Wouldn't Dare Jeopardize an Important Account" are the titles of some of the folders. Each one of these folders is a model of design and color as related to a satisfactory and interesting paper. They are the type of surprise folders which, when received, require little time to assimilate, and yet give a fine impression of the resourcefulness of the studios from which they emanate.

It is axiomatic that blotters are never thrown away, and no reminders on one's desk could be better than these Swan Studios blotters which, even in one color, glorify the paper on which they appear.

The main point about this campaign is its economy and common sense. Each piece has an idea of design expressed simply and directly in a tasteful and professional way that is bound to inspire admiration and interest. The constant persistence of these mailings over a period of time brings good will, such as many salesmen's calls might not produce.

One wonders why more artists and art services do not take their own medicine. Blotters, calendars, and simple folders are not expensive to put out, and do bring attention and good will, both of which are worth whatever they may cost. It is certain that a representative, coming from a company which has been sending out such attractive mailings, is going to have a better reception than one who comes in without this introduction or background.

On account of the nature of their business, artists and art studios should be more resourceful in the selection of unique and distinguished papers on which to put their most effective designs. Such pieces of direct advertising become specimens of lettering, design, ornament, and illustration for the studio putting them out. If they are as good as these Swan Studios pieces, they are frequently saved as examples of fine design, color, and printing.

There are many other types of small business which could use such blotters and mailing pieces to advantage. In the aggregate, the amount of paper and printing that may be involved is tremendous. It is frequently these small orders and small advertising campaigns which lead to the larger things in which a greater volume, but no greater skill, may be evident.



Three blotters and three folders further demonstrating the versatility of the Swan Studios. Across the top is the blotter on which the experiment of softening the color developed interesting results

No Cuts are Necessary for Third Mailing Piece

Type and stock rules will produce it, and there is no charge, but only one printer in each city (the first to ask permission) may produce this mailing piece, which has been copyrighted to protect printers who use it

YES they call us printers, and so we are, for we have spent many years gaining practical experience in this craft, so that we can execute printing which is satisfactory to our customers.

Speaking frankly, we believe we print rather well!

But, in a wider sense, we have more to sell than printing. What our customers really buy from us is not so many pages of typesetting and so many thousand press impressions.

The promotion of your business is what we have to sell. Printing is just the medium we use to broadcast the selling story which prospective customers of yours will be glad to read, because it is an interesting story, attractively presented and clearly and concisely told.

FROM your side of the desk, there is only one yardstick by which you can properly measure the printed matter that a shop may produce for you—the effectiveness of that printing in producing sales.

Every other consideration pales into insignificance. Size, quantity, color—none of these is of real significance to you.

But the tune that printing plays on your cash register is what is worth listening to.

THERE are other printers in this community in which you and we earn our livelihood. All of them have somewhat similar equipment, though it varies considerably in up-to-dateness and efficiency.

But the real difference in printers lies in the intelligence, earnestness, and good taste which they bring to bear on your selling problems.

We set more store on planning the right printed publicity for our customers than we do on selling printing jobs. It is, however, gratifying to note that more and more buyers of printing are coming to appreciate such an attitude, for a constantly increasing proportion of our business is coming from regular customers whose confidence we have earned, rather than from breakneck competition in the open market.

You will find it profitable to appoint us as unofficial members of your sales staff. Let us sit in on your discussions of ways and means. We will not impose on this relationship.

For in the truest sense, your

FIRST PAGE HAS BEEN PLATED

For the convenience of those who may desire, two-color electros of the first page will be sent for \$7.00. Checks should accompany cut orders

prosperity means our prosperity. As we produce for you successful selling aids, your volume and profits and our volume and profits will go up together.

They call us printers—but we offer other qualifications of far greater importance to your business.

MAY we call and get acquainted, so that you can size us up and get an idea as to whether we are the kind of folks that you could work with comfortably—not on one job—but in solving many problems over a period of years.

We will not take advantage of this visit to try and sell you a job of printing. But we would like to explain our ideas of a sound relationship between the buyer and producer of printed publicity.

We are confident that—several years from now—you will be glad you gave us the opportunity to look in on you.

NELSON
PRINTING SERVICE
320 SOUTH HALSTED STREET
TELEPHONE RANDOLPH 4328

BACK PAGE

Use of this series of mailing pieces for printers is growing steadily. A West-Coast printer recently wired his reservation for the June and July pieces, and followed with a letter in which he says, "Perhaps we may seem in too big a rush to get started on the campaign, but it is the best we have ever seen and would like to get under way at once."

**They Call
Us Printers—**

FRONT PAGE

Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

Font Distinguisher Damaged

After enduring the lack of a font distinguisher for some time, have ordered half a dozen so that I will not be without it on the two machines. I had no trouble putting it on the Model 8, but I find the Number 5 distributor box is a different style, and ask what to do to apply it. What is the routine?

When the box has been removed from the machine, examine the lower back rail, and see if it has an oblong hole adjoining the font-distinguisher stud, through which the font distinguisher could be inserted when attached to its stud.

If only a round hole is present for the stud, you will not be able to apply it, as in the case of later model machines. Take off the front plate of the box and unscrew the short part of the stud, then put the font distinguisher on the short part of the stud. Screw this part into the long part, apply the stud block, and reassemble.

Loose Keyboard Keybuttons

I have four lower-case keybuttons which are loose, occasionally one of them falls off. As the white character is still intact, I do not want to order new buttons. Would like a suggestion.

You can secure a small tube of water-glass and, by squeezing a small amount of this liquid into the two small holes in the button, press the button on the lever when you leave the machine for the night. It should be firmly attached in the morning.

Matrix Lift Makes a Click

Recently I put in a new distributor-box bar, replacing one which had the lower projecting rail bent beyond repair. No change was made in any adjustment, but I notice an unusual sound when a line of matrices has been sent through to distribute. I am enclosing a thin and a thick one for inspection. Everything appears all right, except the "clicking" noise, which did not occur with the old distributor-box bar. Can this noise be eliminated? Another matter to inquire about: The box bar was damaged by the shifting of a thirty-em line of matrices past the end of the second-elevator-bar pawl. An em-space a trifle beyond the bevel at the right end of the second-elevator bar struck and damaged the lower rail of the distributor-box rail. I examined the bar pawl, which normally should prevent matrices shifting too far. The pawl and spring appear to function correctly. What might be the trouble here?

The matrices you sent show that the bar point of your new box bar must be binding a trifle as the lift raises them. This trouble can be corrected by removing the distributor box and dressing off a trifle vertically from the end of the bar point.

File carefully a little at a time and test with a thin space having no vertical slot. When the space between the vertical face of the box top-rails and the end of the bar point is sufficient to allow a matrix to be lifted without friction with the bar point it will, no doubt, abate the clicking sound you complain about. The cause of matrices shifting beyond the beveled end of the second-elevator bar may relate to a wrong clearance between the safety pawl and the stop lever. You may test this clearance in this manner: Set up a thirty-em line of matrices, without spacebands. Lock spaceband lever, and send away the line. When the cams stop, try the safety pawl, push back the starting-and-stopping lever, then release spaceband-lever pawl allowing the line of matrices to shift on to the second elevator. Examine to see that no matrices have passed the second-elevator-bar pawl, also observe if the right side of the elevator-transfer finger is to the right of the joint where the first-elevator jaws have contact with the spaceband intermediate channel. Next examine the clearance of the safety pawl and the stop lever. If all of the foregoing conditions are normal, as stated, there should be no more than one-sixty-fourth-inch clearance between the safety pawl and stop lever. If the clearance shows more than the sixty-fourth-inch space, it must be diminished to standard, and may be done by turning out sufficiently on the safety-pawl buffer adjusting screw. When the clearance is correctly made, you may then reset the safety-pawl stop screw to limit the movement of these parts when the line is shifted. Usually no trouble is experienced when the buffer screw is out of adjustment when setting short measures, but for safety sake, the buffer adjusting screw and the safety-pawl stop screw must be kept correctly adjusted.

Magazine Mechanism too Fast

The crank used to operate the device for raising and lowering the magazines works too freely when bringing down the magazines. I am afraid to let go of the handle for fear it will get away from me and come down and lock at the lowest point, as it did once. What should I do to check its speed?

It is quite likely that the leather linings of the clamp on the magazine-elevating screw shaft have become oily and need cleaning, or perhaps only tightening of the clamp-screw will be necessary. Try the latter remedy before removing the lining

pieces. If it becomes necessary to remove the leather pieces, lower the magazines to bottom position, slacken the three small screws in the clamp collar and move the collar away from the clamp. Loosen the clamp-screw and move the clamp forward of the universal joint. In this position the pieces of leather used as linings for the clamp may be cleaned with a soft cloth. Return parts to place and set the clamp-screw so as to produce sufficient friction to check descending speed of the magazines.

Does Brass Rule Harm the Mold?

"I discovered that my operator has been using the back of a piece of steel perforating rule to clean the mold, which has a daily accumulation of metal on the back. He claims that it does not damage the mold. I was taught that brass rule was the only thing to use for mold scraping, front or back. How about it?"

We would recommend the use of brass rule and that scraping be done only when the cap and mold body are attached. Some insert the corner of a piece of rule in the mold and rub. This produces a rounded cap and body. Suggest that you have the operator look after his back mold wiper. The present type keeps backs of the molds in good order.

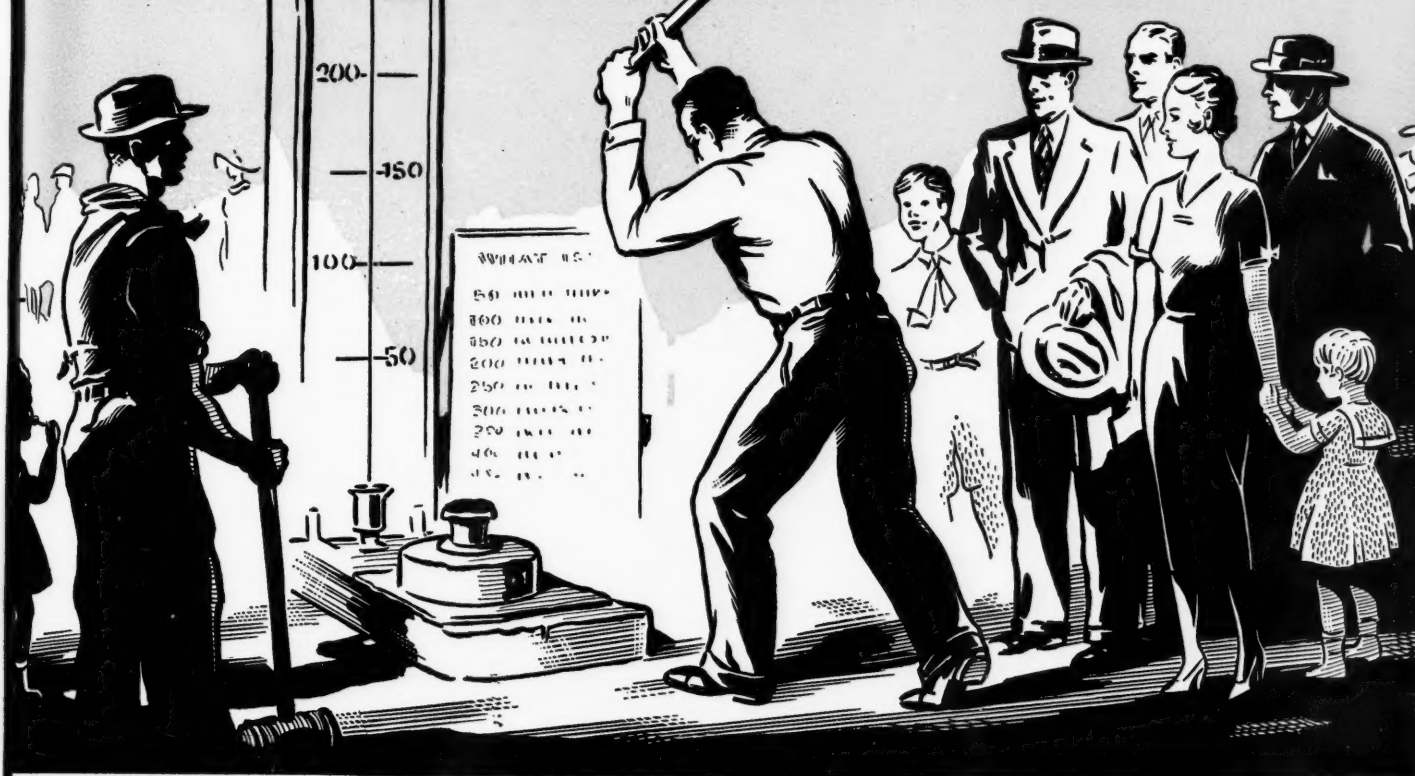
Left-Hand Knife Is Warped

The thirty-em slugs which are sent with this mail, you will note, show close trim at head of slugs on both ends, while the centers of these slugs show a trifle overhang on the smooth side. Is this due to a warped mold? The right and left trimmers are not dull, having been sharpened about a year and a half ago. Our slugs run to all lengths, and this condition of trimming gives trouble. What do you advise? I might have mentioned that the two molds show almost the same appearance.

The slugs from the advertising figure mold appear to give the best measurement on each end, the trim of the head of the slug on the smooth side being just about right on each end. The centers of the slugs show a trifle weak. This condition is doubtless due to a curve in the left-hand knife. The slugs from the U.A. mold show a trifle excess trim at head of slug on the left end. This may be due to the mold-keeper being shifted a trifle away from the under side of the mold body. Take a hammer and give the mold-keeper a few light blows, aiming to drive it tight against the under side of the mold body at left end of the U.A. mold, then cast a few thirty-em cap lines, to see if the trim of the head of the slug is reduced to about normal. The middle and the right ends of the slugs (when cast) show a condition similar to the slugs from the advertising figure mold. If you have a straight-edge, remove the left-hand knife and test it for the curve, that you will doubtless find. Since you will be unable to correct this condition of the knife, it will be necessary to send both knives to the nearest agency for correction.

The Inland Printer for August, 1935

THE KELLY CAN TAKE IT!



KELLY Serial No. 63. "...has been in operation in our plant for the last eighteen years. Today, after eighteen years of constant service our Kelly Press gives us absolute hairline register and perfect halftone work."

KELLY Serial No. 1017. "Our Model B is fifteen years old and still runs like a new press."

KELLY Serial No. 967. "...is still in excellent mechanical condition after fifteen years of service. The press runs every day and still gives perfect register and good production."

KELLY Serial No. 665, the first Kelly in the state of Arkansas, has been in service since 1919. "...it has stood up and run under all conditions, for some years running two eight-hour shifts daily."

DOES A KELLY STAND UP?

Ask the printer who owns one—or check up with us on the production histories of some of the many thousand old Kellys that are now in active service throughout the country

KELLY

AUTOMATIC PRESSES

AMERICAN TYPE FOUNDERS SALES CORPORATION • ELIZABETH, NEW JERSEY

This insert printed on Kelly Presses

Types used: Members of the Stymie Family and Franklin Gothic Condensed



Picture of a Printer Saving Money

Saving Money? Distributing Type?

Certainly! This printer is saving money because he uses ATF Foundry Type. When he needs a font he buys it and gets more type per dollar and more type variety per dollar than he can get in any other way. He is up to date on faces, yet his yearly type purchases are less than the interest charges, the carrying charges, depreciation and monthly payments on expensive type-making equipment. His ATF foundry type is made with micrometer accuracy; it always justifies easily and it saves his make-ready time on the press.

If by any chance you are thinking of adding a type foundry to your printing plant, get a pencil and paper now. Compute the interest on the investment, maintenance, carrying charges and depreciation. Put down the total.

Then ask your ATF man how many faces and how many fonts of new and attractive ATF foundry type you could buy for that amount of money. In any one year would you ever require as much type as that money will buy?

This insert printed on Kelly Presses Types used: Piranesi Bold, Piranesi Bold Italic, Poster Gothic and Bank Gothic Condensed

AMERICAN TYPE FOUNDERS
SALES CORPORATION • ELIZABETH, NEW JERSEY

Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. Frazier

FRANK CONDON, of New York City.—The several folders of Anaconda Copper Mining Company are outstandingly fine, impressive in a sound, modern way. An outstanding feature is the representation of screws, rivets, nuts, with colored rather than metallic inks. We cannot conceive of better pictures of such products than those on these folders.

HOWARD SMITH PAPER MILLS LIMITED, of Montreal, Quebec.—Your spiral-bound brochure sampling various brands of paper is not only strikingly designed and exceptionally well printed, but full of ideas printers can put to practical use. Best of the sections is the one on super, entitled "The Display Board." This embodies the best of the modern design features, big halftones (bled), display lines in reverse color panels, and up-to-date types like the extra-bold Egyptian used for display and the light sans-serif used for the body. Too, the effect of the rectangle is emphasized throughout.

RANDOLPH YEAGER, of Cleveland Heights, Ohio.—We are incapable of offering suggestions for the improvement of printing so uniformly excellent as that of the General Electric Company which you submit. Outstanding are several covers for *The Magazine of Light*. Just to raise a point for consideration, the very deep red background on the "Institute Number," over which the lettered title is printed in black, seems scarcely to portray impressively the idea of light. While clear enough under good light, the title would not show effectively with poor illumination. Backgrounds for printing that are too deep are common, hence our mentioning the point.

EDWARD J. BRYAN, of Bloomington, Illinois.—"By Pontiac" is an unusually attractive shoe catalog, in which we find nothing to criticize adversely. An interesting feature is the combination solid background plates and line illustrations at the bottom of each page, above which the text is set. This is a quite unusual stunt, the pictures, which vary with each page, seem to develop right out of the top of the solid band that runs across each page, bleeding at the sides, sometimes, also, at the bottom. Presswork is excellent, and reflects most favorably on the pressroom employees of the Pantagraph Printing and Stationery Company. Users of advertising in Bloomington get both typographic and printing advantages second to none.

THE WEBB PRINTING COMPANY, of Houston, Texas.—You may be very proud of your new letterhead and envelope, which in general carry out the same design idea. With up-to-date attractive types used, and printing in black, red, and silver (and what a red—just the right one) they are smart and effective. We regret we cannot reproduce one or the other, on account of their three colors, and the word "incorporated"



While colors, especially blue in the lower three, handicap reproduction here, enough is evident to show why this Utah printer can to a large extent depend on blotters in his sales promotion



An Ancestor
of the
Ogden Livestock
Show

Some people produce fine
cattle. We produce
good printing.

J. O. Woody Printing Co.
2405 Washington Avenue
Ogden, Utah
Phone 850

The Spirit
of Winter



J. O. Woody Printing Co.
Ogden, Utah



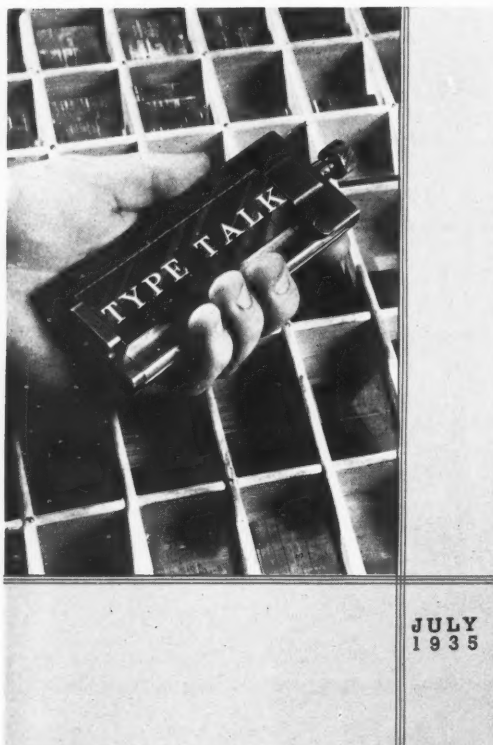
A Blotter by the J. O. Woody Printing Co., 2405 Washington Avenue, Ogden, Utah. Phone 850.
Gull Photo Taken in Yellowstone Park, Wyo. Gull Photo in Ogden, Utah.

Sunrise
in the Wasatch

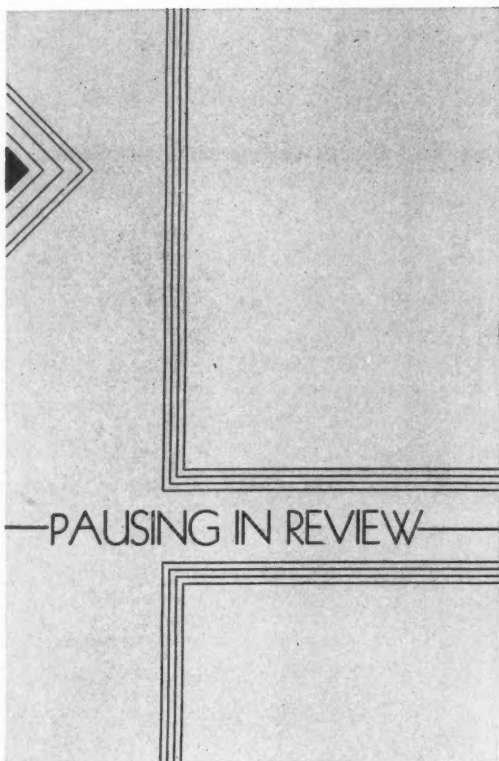
This picture was taken on
an early July morning showing the sun rising
in Ogden Canyon. The snap shot was taken
on Park Avenue near Twentieth Street.
Turned upside down it will answer for a view
of the North Pole, with the pole in place.

Taking pictures is just a pastime with us,
but good printing is our business.
Can we serve you?

J. O. Woody Printing Co.
2405 Washington Ave. Ogden, Utah
Phone 850



Effective modern layout featuring striking photograph makes this cover of the house-organ of the Maran Printing Company, Baltimore, outstanding. It is printed in red and black on white



Interesting, unusual arrangement of folder title page by Malcolm Lund, Rock Island, Illinois. A bit of artificial spacing between the two "IN" combinations and "IE" would help a lot

being printed in black over the gleaming silver band. This band of six-point rule, runs across the sheet, separating the name from the subordinate matter. Just one point, the diamond-shaped ornament between street address and the line giving city and state is too high.

CENTRAL SCHOOL OF ARTS AND CRAFTS, Birmingham, England.—No finer printing is accomplished than is represented on the several brochures you sent us. Typography, in some of the finest of today's traditional and modern types, and presswork, are of equal excellence. Paper, too, plays a big part in the exquisitely pleasing and distinctive appearance of the work. Indeed, it is remarkable to contemplate such as the work of student printers, even considering they work under the direction of such a craftsman as Leonard Jay. We greatly regret the only school in the United States where work of similar quality has been done, the Laboratory Press of Carnegie Institute, Pittsburgh, has recently been closed. Among other things of which Britain may be proud, her trade schools, particularly printing trade schools, stand out.

COLORGRAPHIC PRESS, INCORPORATED, Philadelphia.—Your copyrighted "Tool Chest," with its working tools for the man who buys printing, gives helpful information on type sizes, proofreading, color values, trade terms, paper, sizes and stock. Embossed, duotone cover stock forms a loose-leaf file folder, with a die-cut index tab which reads "Printing . . . Call Colorgraphic." Inside pages are substantial, white ledger stock, printed in black, with display lines, head- and foot-lines in rich, warm brown. Additional primary "color values" and tipped-on paper swatches lend variety. The use of Egyptian style type on inside sheets lends an up-to-the-minute air to the dependable, time-tested material you have selected. Your distribution plan should sustain interest and assure the pieces being kept by buyers anywhere, whether sent by you or a licensed user.

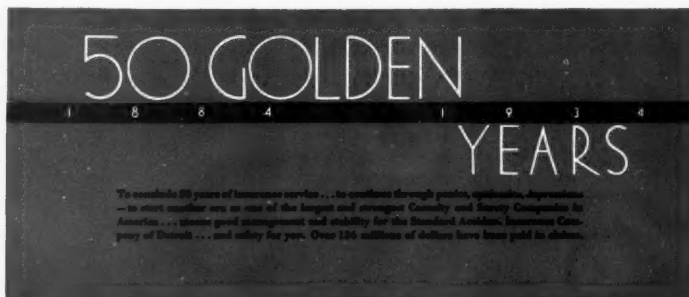
AMERICAN TYPESETTING CORPORATION, of Chicago.—Your stationery forms are smartly modern and effective. They are dignified enough, too, due to the fact that, while the layout is modern and the type featured is extra-bold sans-serif, the sizes of type are relatively small. While we appreciate that the vogue favors extra-condensed sans-serif types, and can, for the sake of character and distinction, wink at the lack of harmony evident when these are used with types of regular or extended shape, the effect would be better if the line in condensed were some-



A bull's-eye blotter designed by Leroy Barfuss, able, young Chicago typographer

what heavier. In that case we believe the contrast would not be quite so severe. Undoubtedly the letterhead will be reproduced in this department the next time a group of such designs appears, for the layout is worthy of study. You are going strong with your new facilities.

COMET PRESS, Brooklyn.—We regret you have not heretofore sent us copies of your blotters, as the one featuring the composing room is in general quite effective. With a reverse color illustration across the top showing a compositor's hands with composing stick, and an illustration of the linotype machine set inside the frame of a black background irregularly cut out for a cut of the machine near the bottom, the effect created is striking. For better tonal balance between type and illustrations, which are too strong, unless the signature were printed in two colors so the pictures were correspondingly weakened, we would suggest the address and telephone lines of the signature being smaller to permit of setting the text in a larger and bolder type. Regard for balance of tone is always worth while in pieces of this kind.



Striking blotter by American Printing Company, Detroit. Like the two of the same series which were shown in our June issue it is printed in black and gold on white paper

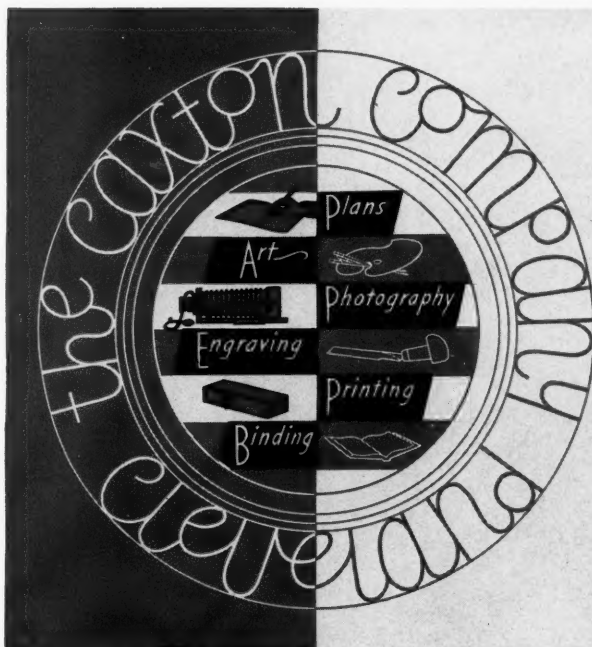
The Inland Printer for August, 1935

DANDO-SCHAFF, Philadelphia.—"The Air is Fresher," is an attractive folder. Furthermore, the text relating the effects of depression as of a storm, and effectively setting forth facts to show that while "there is still thunder on the left, it is a salutary omen," makes good reading. The climax is reached when it is said that "if any are still cowering in the bedroom, I say, the time has come to step out." Every recipient, we believe, will read this copy because of the curiosity appeal and the encouraging title, and, after reading it, his courage should be renewed. It must surely accomplish much, and at the same time reflect favorably upon your organization. Text in a light Egyptian face, while apparently one-point leaded, would stand another point between lines. The style you have used doesn't allow close setting.

RAMSEY PUBLISHING PTY. LTD., Melbourne, Australia.—While you did not ask our opinion of the front of your four-page illustrated letter, we suggest the design is such that it ought to be larger. With three large halftones showing displays of your work, set off by color panels forming an interesting pattern, the inner spread is very effective. Our main suggestion for improving this—with the same types as now used, which are satisfactory, if not entirely outstanding—is to space the two lines of the main head at least six points further apart. If you will consider these lines a moment, you will realize they definitely crowd each other, as do the lines of the text above the signature, where two-point leads could be added to excellent advantage. Spacing of words is entirely too wide in the group at the left of the illustration and below the main headline. Presswork is excellent.

MERCHANT VENTURERS TECHNICAL COLLEGE, Bristol, England.—While fairly attractive, the broadside, "His Majesty's Message," doesn't altogether please. With a wide combination-rule border, crossed at each corner and bled off the sheet, type matter is crowded, especially around the heading. Here, compared with the inner margin of 1½-inches at sides and bottom, there is relatively very little white space. Our most serious objection to the border may be personal. With border rules spaced six points apart and printed alternately in blue and red, the suggestion of ruling-machine work used on blank books is given. That doesn't seem consistent with a subject such as the radio address of the king on the evening of Jubilee Day. Opening up the lines in the heading and reducing the size of the ornaments printed in red, which fill short lines at the ends of paragraphs, are corrections which seem required.

WHITNEY-GRAHAM COMPANY, of Buffalo, New York.—"Business, Politics, and Recovery" is sure to get attention, not alone for its manifest excellence as a brochure, but on account of the subject. Those receiving copies will rise and give thanks to Merle Thorpe, editor, *Nation's Business*, for this constructive analysis of conditions, also to you for presenting it to them in such a fine fashion. There is no better advertising. The title on the cover of dark blue stock, mottled and embossed, appears in a large size of light, sans-serif type, widely letter-spaced, set monumental style. Printed in bronze and



THE CAXTON COMPANY
CLEVELAND, OHIO

THE fact that The Caxton Company is capable of producing a machinery catalog, booklet, bulletin or direct mail campaign complete from idea to mailing is an assurance that any one of its services, though bought separately, will embody a modern, cooperative sales viewpoint, which saves time and contributes to efficient handling.

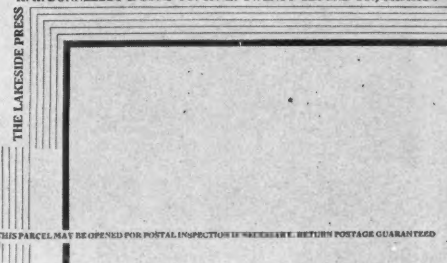
Our photographic studio and service is complete. It operates either independently or in cooperation with the art, engraving, typographical and printing departments of this company.

Above, back page of striking folder by one of America's premier printing concerns, originally printed in black and light orange, here greatly reduced. The Donnelley label on the right is printed in light blue on gray stock

thermographed, it makes a fine effect. Text is in fourteen-point Caslon Bold in long and widely spaced lines, in accordance with a modern vogue in type arrangement. A further suggestion of value is contributed by the bulking body and cover stocks.

EVERYBODY AND ANYBODY who had anything whatever to do with getting out the

R. R. DONNELLEY & SONS CO. 359 E. TWENTY-SECOND ST., CHICAGO



documents have been preserved because they were written on this same kind of enduring paper. The inherent strength qualities of rag papers are explained in the "Why . . . Rag Papers?" brochure.

Extreme care in manufacture is another reason for the excellence of rag papers. High speed production is sacrificed in making the best sheet of paper it is possible to make. Rag papers are made by craftsmen who pride themselves upon their work and their tradition. Very often their fathers and grandfathers before them made fine rag papers. So it is only natural that these men should also strive for quality. Materials, plus men, are the reasons for rag paper quality.

Progressive printers can well appreciate these considerations because they are the same factors which have made for perfection in the graphic arts. In the printing industry, sound craftsmanship should be backed by worthy materials. Rag-content bonds and other rag papers are no small part of the good printer's equipment.

● Why are Rag Papers More PERMANENT?

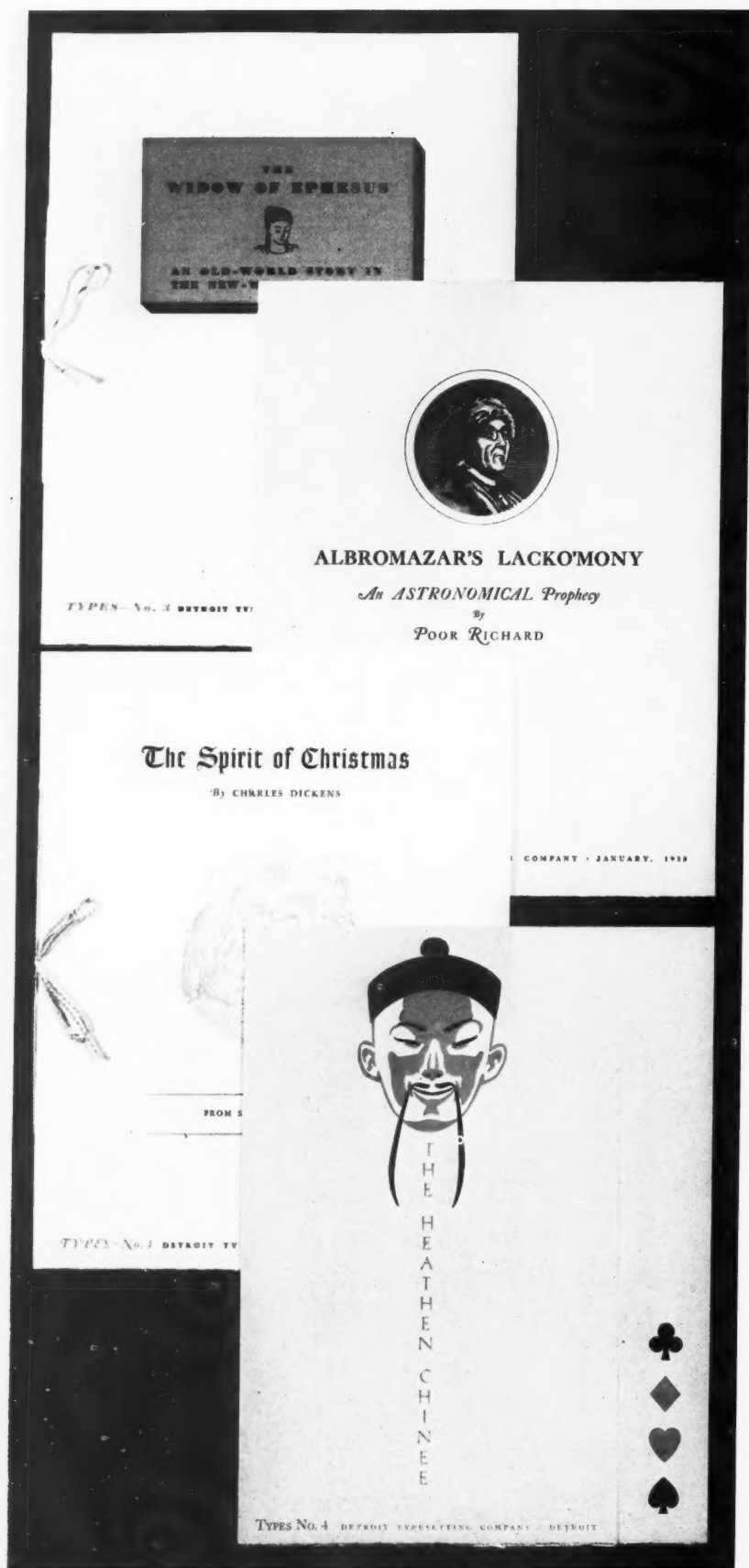
Just as a chain is no stronger than the links which compose it, so are papers essentially no stronger than the materials from which they are made. Mummies unearthed

from ancient Egyptian tombs have been found swathed in strips of linen cloth. The state of preservation of this cloth indicates its age-resisting ability. When rags are made into papers, inherent fibre strength is actually increased by the intertwining of the long rag fibres which form an intermeshing network. The illustrations on pages 8 and 9 of the "Why . . . Rag Papers?" brochure graphically portray this. If you have a letterhead customer who is hesitating between selection of a rag-content paper, or some other and cheaper type of bond paper, show him these illustrations. They will help him to visualize why rag papers are stronger and more permanent.

● Why are Rag Papers More IMPRESSIVE?

Rag bond papers are impressive because they are obviously rugged, substantial, and have a business-like crackle. They have tangible qualities we have long associated with the correspondence of important business firms and worth-while people. It might take an expert to detect differences in value between diamonds, but this is not true of bond papers. The three physical senses of sight, hearing and feeling are brought into play in bond paper selection. Whether one knows paper or not, he can intuitively sense the outstanding merit of a fine sheet of rag bond.

A reminder at times of the effectiveness of thumbnail marginal pictures in color is worth while. Here we find them on a pair of pages in a booklet issued by the association of rag-content paper manufacturers



Mills College book can feel proud—the college authorities, Gerald Horton Bath (who planned it), Willard Van Dyke (who took the photographs), and Taylor & Taylor (who printed it). It's a wholly Western production for the West's oldest college for women. And it's an unequalled success! A forty-page-and-cover brochure, size 7¼ inches by 9½ inches, spiral bound, made up mostly of full-page bled photographs. And are they photographs! Using a high-grade enamel, fine-screen halftones were first printed, then varnished. You may imagine the amount of experimentation on paper, ink, and varnish before the supreme result was achieved, that of marvelously close approximation of actual photographs. Setting a new pace for sales promotion in the field of education, it's gratifying to be able to report a considerable increase over previous years in enrollments.

ONE OF THE 165 copies of a charming keepsake volume, "A Dream in the Luxembourg," by Richard Aldington, is treasured by the editor as a result of the kind thoughtfulness of Frank Altschul. Not the least of the reasons for satisfaction in possession is the fact that it is designed by that great craftsman in letters, T. M. Cleland. The poem, composed in a fine and characterful roman face, widely line spaced, is enhanced by the ample, beautifully proportioned margins, also by the hand-made quality paper with deckled edges. Binding, green cloth over boards, with the title gold-stamped up and down the backbone, is chaste yet striking—a rare combination. Stamped in gold like a page border on front and back, is a most interesting and attractive characteristic Cleland decorative panel. Admirers and collectors of beautiful books who secure copies before the edition is sold will be glad they spent the time reading this item. The publisher is the Overbrook Press, Stamford, Connecticut.

ORMAN & YOUNG, Tulsa, Oklahoma.—While not outstanding, the inside pages of your type book are satisfactory. They might be more stylish and striking, in one way by the use of a decorative panel—around the company name now set between rules broken in the page border at the top. Sectional title pages, the type of which is printed over vertical color bands about three inches wide at the right-hand side of each such page, represent the best work. On colored stock of heavier weight than used for the regular pages, these are impressive. The most serious fault is the handling of the title on the front cover. The small panel does not show up well on the rough dark-green paper. If such a small design were to be used, it should have been printed in some color providing a striking contrast to the stock, say, red or white. In view of the character and general excellence of the embossed cover paper, one would expect an interesting, striking design instead of the commonplace panel, which, more perhaps than anything else, suggests the masthead of the editorial page of a newspaper.

S. J. BRESKOVICH, Pittsburgh, Pennsylvania.—The folder "No More Gloomy Mornings for John Pica" is not bad, yet it is not outstanding. In the first place, the border on the front is too strong for the type. With this border in use, unless printed in color to weaken it, the title lines should be at least two sizes larger. We advocate this change in any event, as the lines are small in relation to the page. It would mean

★

Cover pages of four of a series of characterful brochures reprinting some old short story or essay and at the same time demonstrating in practical use the various types available to the customers of the Detroit Typesetting Company

The Inland Printer for August, 1935

Outstanding craftsmanship is not infrequent on the larger and more expensive printing of national organizations. Alfred Newnam, Hamilton, Ontario, whose work appears here, is one who applies it even to short runs of small forms

THE GEORGE TAYLOR HARDWARE LIMITED

By Appointment

SUPPLIES DEALERS FOR WESTINGHOUSE, EAL, AUTOMATIC, REFRIGERATOR

TIMMINS

ONTARIO

Kewatha Park Cottagers' Association

(STONY LAKE, ONTARIO)

Jones' Beauty Parlour

400N. 1ST. MEDICAL ARTS BUILDING TELEPHONE
AT KING STREET WEST KITCHENER

ALL WORK
AND
NO PLAY
MAKES JACK

PRINTING HOUSE OF ALFRED NEWBHAM

Announcing

Len Davidson . Clothes

67 JAMES STREET SOUTH

TELEPHONE BAKER 3301

HAMILTON CANADA

A Word of Appreciation

ADVERTISING CLUB OF HAMILTON

Member Affiliates of Advertising Clubs

HAMILTON, ONTARIO

Printing Distinguished by Fine Typography

25 MACNAS STREET SOUTH

PRINTING HOUSE OF ALFRED NEWBHAM TELEPHONE REGENT 1381

A PERSONAL MATTER

Make a year faster out to you
sincerely and we will interest a
creditors 197 are thoroughly
sincerely interested in. The new
and attention we give our clients
sincerely welcome the highest
degree of personal attention

When the applicant says he
has always paid cash in the
past * * be sure
to get a credit report

TELEPHONE REGENT

9668

MERCHANT OWNED AND MERCHANT CONTROLLED

Your Name Goes Here

HAMILTON CREDIT LEASING LIMITED

181 LANDED BANKING AND
LOAN BUILDING - ONE MAIN
ST. EAST - HAMILTON, ONT.

LEONARD C. EAMES

The Trusts (Horse Limited)

218 King St. E. - Baker 1231

THOMAS H. RICHES

Business (Horse Limited)

118 King St. E. - Baker 1201

Secretary-Treasurer

FRANK L. J. BELLON

Chief Secretary (Horse, Ltd., Limited)

421 Trenchard Bldg. - Baker 1207

BRING ON THE

Luxuries

It is often suggested that business recovery needs the stimulus of some new rapidly expanding industry comparable to the railroad building of the last century, the automobile development of the past two decades or the construction boom of the twenties. We think of such a new industry in terms of some startling new invention which will answer a universal need now unfulfilled. We imagine this invention being revealed to the world with dramatic suddenness, and immediately starting all the idle wheels of industry to turning in its production.

As a matter of fact, a new industry with unlimited possibilities for development is here, ready to employ our minds and machines. Its purpose is to lift our living to a higher plane of luxury, to make available to all men the fruits of modern science and invention. Its field is without bounds, and has, relatively speaking, hardly been scratched. If we want to see a concrete illustration of how this industry is being developed, let us look at the automobile.

The automobile manufacturers are leading the way in improving the utility, comfort and beauty of their product. They are creating luxury, and

THE NEW INDUSTRY FOR EXPANSION AND PROSPERITY

**Luxury is the modern necessity
and the byproduct of the new economic structure we are building**

finding a hungry market for it. Result: luxurious transportation for all classes of car owners, luxury made universal, and the automobile industry has held its own and has been the mainstay of American business through the depression years. The automobile was no new invention, but present standards of efficiency, refinement of design and beauty, were a new industry and a new market, when passionate and human ingenuity was exhausted and all possible markets surfed.

For a moment let us consider the development of the automobile and its economics. At first it was a mere plaything for the wealthy. Then it be-

not outstanding. Layout of the letterhead is also good, but, in our opinion, the narrow group to the left of the main display should be further to the left, not only to improve lateral balance, but to obviate the suggestion of crowding in the present arrangement. This narrow group is rather unsightly, due to the fact that some of the lines are widely letterspaced, others moderately letterspaced, some not letterspaced at all. The uneven "color" is unpleasant, and should have suggested some arrangement avoiding the condition. This might be with the lines flush at one side and irregular on the other, or set stair-step fashion, making the group angular from left to right. The envelope is least satisfactory. Here occurs the same unevenness of color in the lines, due to spacing words of irregular length to even measure, and an effect of crowding is affected adversely by the rules rather than favorably. Furthermore, the rule arrangement is not of pleasing pattern.

HONOLULU STAR-BULLETIN, Honolulu, Hawaii.—While we do not admire the combination of types on your letterhead, which, however, is effectively arranged, specimens you submit are of good grade. The name is hand-lettered in a rather condensed roman of middle weight, the rest of the copy being in the rather obese Copperplate Gothic, styles inconsistent in shape and in design characteristics. There is a suggestion of crowding which the addition of one-point leads would have overcome. Leading of the Honolulu Lithograph Company letterhead, with a rainbow in colors arched at the top is much more effective, yet the name is lettered in a style which, although popular with lithographers, is old-fashioned and in no sense the equal of even the mediocre products of our type suppliers. Considering, now, the blotter issued "with the beginning of the new year" you will again see the importance of spacing lines set wholly in caps farther apart than lines of lower case. Here the letters virtually pile on top of each other. In lower case the top shoulder most characters

have automatically provides light between lines, so it is plain capitals set solid are unsatisfactory. Other items, particularly the proof envelope and the package label, are very good.

MILTON PAPER COMPANY, INCORPORATED, New York City.—Both your new mailing piece and the letter announcing it deserve comment. The latter, bearing the name of Walter J. Gallagher, is printed in red and black on white stock. Below the signature a black emblem has been die-cut at two points, permitting insertion of a brilliantly dyed red feather, 3 1/2 inches long. The feather slants at a jaunty angle, and from its quill three tiny drops of red ink have "fallen" on the paper. Your new mailing piece, 9 1/4 by 12 inches, printed in black and red on 100-pound folding enamel, makes an effective introduction to the "Milton Paper Men." The two figures have head, arms, and torsos cut from white paper. Their joined legs, depicting them in full stride, form the letter "M" in red. Each

Spread from brochure by Herbert C. May, Houston, Texas, printer, executed in black and silver on green

Make it
sing!

You may have a good idea. Your copy may be well written and still you may not realize all the fruits of successful advertising until you apply good typography... Typography that will flash your message across with lightning rapidity... Typography that will arrest attention with its simple elegance... Typography that will literally SING!

WARWICK TYPOGRAPHERS • 309 N. TENTH

Striking, ingenious display from a card issued by the Warwick Typographers, St. Louis. Original is in red and black on white

than black—the type should be correspondingly bolder. In short, there should be a balance of tone which this page doesn't reflect as it is printed. While we do not care for the two display lines in extra-condensed "gothic" capitals with the rest in light Egyptian, some will aver that is an idiosyncrasy on our part, so, you can believe it or not. Layout is quite effective. We would, however, prefer the rule arrangement in red with the vertical about two picas to the right in the interest of a better variety in the measures—proportion, if you will. Left margin, type measure and right margin are too nearly the same width and a bit monotonous.

H. W. DARLING, Brown-Blodgett Company, St. Paul, Minnesota.—Aside from crowding of the three lines at the top, the Hickey card is satisfactory, although

DON'T MISS
the Fourteenth Annual Conference on
PRINTING EDUCATION
June 24, 25, 26, 1935
WENTWORTH INSTITUTE
Huntington Avenue and Ruggles Street, Boston

BROADEN your professional outlook and increase your circle of pleasant acquaintanceships by meeting outstanding printing teachers and craftsmen from various parts of the United States and Canada. Addresses by leaders in education and industry. Instructional exhibits of graphic arts processes and teaching procedures. Visits to large, modern printing plants and leading educational institutions. See Boston's famous beaches, enjoy the salty tang of the sea on the deck of an excursion steamer, or visit places of historic interest. Plan now to be in Boston on the 24th of June.

JOHN E. MANSFIELD
Chairman, Local Committee
WENTWORTH INSTITUTE
Huntington Avenue and Ruggles Street
Boston, Mass.

FRED J. HARTMAN
Vice-Chairman, N. E.
Conference Director

Announcement card by C. Harold Lauck, Lexington, Virginia, first prize in contest of printing teachers

type

DESIGNING WITH
Manipulated by the hands of skilled artisans who have both a knowledge of their trade and an inspiration to work beyond the rule-bound rules, type ornaments, strokes and rules take on the form of unusual designs. The use of type materials to build up lettering adds to the word "type" where is rather less usual than the use of such materials for letters and decorations. It is merely an indication of one of many interesting uses to which type materials may be put.

Tricky display page from "Westvaco Inspirations," issued by West Virginia Pulp and Paper Company

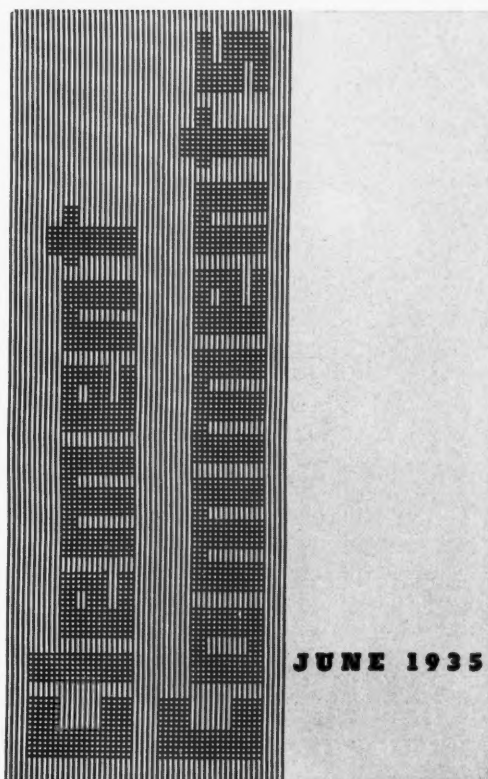
carries a paper sample under one arm, and a wire-bound dummy in the other hand. On the inside spread they are shown leaving a two-story, paper office building, on which stands a paper water tank, reached by a paper ladder. A paper sign identifies the company trade-mark, and trade name. The men stride down a paper walk, beside a paper lawn, all identified by famous brand names in accompanying specifications. Conservatively modern, employing bold, solid masses of black and color, with cleverly lighted photography, your new folder makes a unique and effective paper presentation.

MARTIN J. SLATTERY, LIMITED, London.—We appreciate the brochure, "With the Ludlow Quality Composition System, a Year of Progress." Colorful and impressive, some pages are too ornate, even considering that the purpose in some cases was to show interesting border combinations. A good sense of color harmony and contrast is expressed. We rather like the cover, but feel it could be improved. First, set "Royal Jubilee, 1935" a size larger so the gaps of space between words would be smaller and the line seem one instead of three units. Now, omit the rules used in a vain effort to tie the words of that line into a unit. Omit the "bullet" printed in deep blue-purple below the lines of type, and utilize the room for more space between the lines, and permit of all lines but the first being placed lower. With so much space around them, some lines are relatively much too close. The title page is too ornate, and suggests old-fashioned work of the 90's, but, here, for an exception, the color combination, gold, blue, and blue-purple, is unpleasing, largely because there is so much color. We can't endorse the page featuring lines in circular form, but the menu to the left is excellent. The various designs will be referred to for ideas by many printers, so, while emphasizing the merits of the machine, you are rendering a service printers will appreciate.

C. HAROLD LAUCK, of the press of Washington and Lee University, of Lexington, Virginia, advances nearer the goal he apparently has set up for himself, of standing beside John Henry Nash, the Grabhorn Brothers, D. B. Updike, and other recognized masters of the book, as a result of his latest fine effort. "These Are the Dreams," a book of short poems, 5½ by 8 inches, 58 pages, case bound and covered with gray-toned papers, is the latest rung in the ladder. The author, Joe H. Ford, Junior, a student genius at the university, whose perseverance and versatility pointed to a brilliant literary career, but who, through a stroke of fate, the announcement states, was moved to take his own life. Inside stock is a heavy, antique, rag-content paper, toned, a most satisfactory background for the Centaur type of Bruce Rogers, which is used. Planned by Mr. Lauck, the execution—composition, presswork, and binding—is a product of the Stone Printing and Manufacturing Company, at Roanoke, the chief of which, Edward L. Stone, is one of too few operators of big plants who see printing as more than manufacturing. The price quoted, postpaid, is \$1.40. Purchasers will not only have the satisfaction of owning a beautiful small book but of aiding a good cause, for the proceeds are to be used exclusively for the erection of a memorial book shelf in the Carnegie Library of the college.

e e cummings (ee)
has (yes)

a
book (?) writ-t-te-ten!
mOOOn Over tOWns mOOOn*** (That's the first line of the first poem in this book). This being a Specimen Review, and not a literary whatdyercallit, we confess our absolute ineptness (dum-dum-dumbness) as to the contents and shall confine ourselves strictly to format. Well, in the first place: It opens like a stenographer's notebook and, the size being 5¾ inches wide by 7½ inches deep, doesn't



The original of this cover by craftsmen of the J. W. Clement Company, Buffalo, is in deep red and black. The title panel is achieved by printing rules over rules in a second impression

All in the day's work at **TYPO SERVICE**

Here are a few of the helpful auxiliary services performed during a typical day for our customers:
Made layout on wall calendar for printer to aid him in securing order from large paper mill.
Proportioned art and contacted engraver for etchings used in ads for public utility company.
Consulted with art director of an ad agency on size of type to be used in series of national trade

paper ads—furnished copywriter with number of words required to fill space on the layouts.
Supplied local department store with proofs for enlargement on display lines for newspaper ads—saved time as well as hand lettering cost.
Made reprints on 10 ads of national advertising campaign—shipped reprints with plates by air express to meet newspaper schedules.



THE TYPOGRAPHIC SERVICE COMPANY • INDIANAPOLIS
Telephone Riley 1565 "Sales-minded typography, from layout pencil to printer's chase" 75 North New Jersey St.

PROGRESSIVE PRINTER appreciates Typo Service

★ ONE of the Many Unsolicited Letters
selected from our correspondence files.

**THE TYPOGRAPHIC
SERVICE COMPANY** *Riley 1565
75 North New Jersey Street • Indianapolis, Indiana

The Typographic Service Company
Indianapolis, Indiana
Gentlemen:

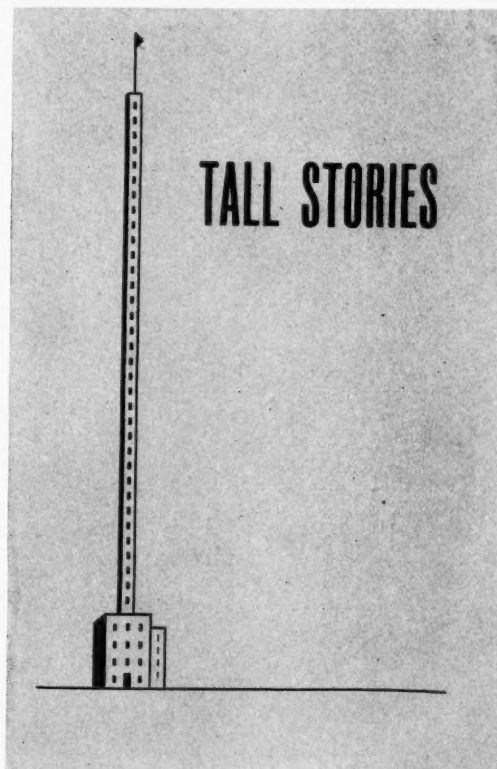
"It is unnecessary for me to tell you that I got a big feeling of satisfaction upon being informed that we were awarded the contract for the 50-page catalog.

"I would also like to tell you that I got a big kick out of getting this order for The Typographic Service Company as I did for Benham and Munday.

"The type of cooperation I received out of your office was not only tremendously helpful but inspiring. I hope the job is a profitable one for you—and also hope we will be able to work with you many more times to our mutual advantage."

Very truly yours, Hal T. Benham
BENHAM AND MUNDAY, Printers

Progressive and capable Arthur S. Overbay, Indianapolis, leading trade compositor, does a fine job of advertising as these blotters, printed in red and black, indicate



Creating pictures of buildings with rules and ornaments is a popular stunt with some craftsmen. Here the picture fits in with the topic and reflects credit on an unknown contributor

look unlike the volume Mabel would have between her bejeweled fingers when called to "take a letter." A natural cloth is used for the heavy beveled-edge cover, a high-grade, white, antique book-stock for the text. There's no title page (would you expect one?) and after the copyright notice and the various editions listings we come right on to *mOOn Over* (see above). The cover bears two words in red, reproduced from handwriting, "no thanks," the title of the book. The *pOEm*s are in fourteen-point Caslon, with a delightful evenness of color throughout. *e e cummings* is the author—the Golden Eagle Press, of New York, the printer. Our dumbness admitted, we may justifiably add that what little we have read of Gertrude Stein's is crystal-clear compared to some of what *eeeee-e-e-cummings* has given us.

RANDOLPH PRINTING COMPANY, Chicago.—While the red and green are not exactly right, your three-color business card is effective in arrangement, though hurt a bit typographically, by the fact that the left-hand part of the main line is widely letterspaced and the right-hand part not, and by the fact, too, that lines are crowded in the two lower groups. The red is too deep, and inclines too much to violet, having a blue cast, and the green is too light for tone harmony and too yellow for good color harmony with the red, either as is, or changed as suggested. The delicate modernistic type of the name line is too weak in some respects to stand being noticeably letterspaced. Your letter-head is not such good work. First, the only line in type that is at all new is the highlighted

roman used for the name. Imitation engraved faces, copperplate styles, are an eyesore, having been used to excess for years and years. They were always stronger in the glossy effects copperplate engraving provides than when weakly printed in ink more gray than black. Even more serious is the extreme letterspacing of the two bottom lines to make them square up with the top one. We were preaching the same moral even before Benjamin Sherbow was wont to say "Never pat and squeeze type into a preconceived definite shape." Naturalness is a quality desirable in typography as well as oral expression and behavior generally. Letterspacing usually results in word identity being lost, as here. One doesn't "get" the address, telephone number, at a glance, and it is important that one should. Also, there is a suggestion of over-ornateness about this work which is detrimental in effect as well as from the standpoint of clarity. Type is the thing—give it a chance.

AMERICAN PRINTING COMPANY, Galveston, Texas.—The June issue of your publication, "The House of Moody" is fairly satisfactory. Cover and text pages are neither bad nor particularly good. By placing the triangular ornament in the upper right-hand corner on the cover, you put yourself at a disadvantage in arrangement of the type. A much more satisfac-

In conservative, discriminating England, the wild and weird phase of the modern movement was ignored. That the sounder and more sane features of the style are embraced is evident from these examples from Chiswick Polytechnic School

tory spot for this ornament would be the lower left-hand corner. If there, you could arrange the title in more satisfactory fashion. As it stands, the contour of this group of type is unpleasing. White space throughout the page is not well distributed, there being too much towards the bottom in relation to that at the top, and since this display does not create a good pattern, the effect is more pronounced. Another fault is the very unsatisfactory lettering of the title, "The House of Moody." It is amateurish, and too fussy for a sans-serif letter. The effect of unpleasing contrast with the Kabel Light, used for the title lines would be minimized, of course, if this zinc plate were printed in the weaker color. Aside from the masthead, the contents page is very good, and the layout of the articles and illustrations of the text pages is satisfactory. To indicate improvements which might be made, consider Page 3. Here, the main headline is too short. We believe you will agree, on examining this page, that the author's name should not be closer to the second line of the head than that line is to the first. As a matter of fact, being related, the two lines of the head should be closer together than either of these lines should be to another. Relationships are indicated by spacing. The subhead is unsatisfactory, being too weak in relation to the text. Furthermore, the lines are crowded. We regret very much that with headings, and subheads in monotone faces, you used an old-style roman initial, then for the author's name a modern roman. These are three distinctly different styles which should not be combined.

TAKE IT TO
BROWDON
THE CLEANERS
23 THE BAUMGART
ROO

MENU

Doris Beaumonte
Dressmaker
EIGHTY-SEVEN ARISTE COURT
OXFORD STREET, LONDON, W

GARDEN PARTY
IN THE VICARAGE GROUND
ON SATURDAY JUNE FOURTH
TEA AT FIVE O'CLOCK

**MODERN INTERIORS
AND
FURNISHINGS
BY
HOLLMANN**

EAST AFRICA
East Africa, with its varied and beautiful scenery, its excellent facilities for every kind of sport, and pastime, and, above all, its glorious sunshine attracts many visitors to its shores every winter.
It is invariably a fair-weather sea voyage, and the accommodation of the Union Castle, both in comfort and luxury, is proverbial.

THE WHITE HALL HOTEL · EVESHAM

JOHN GALSWORTHY
D · H · LAWRENCE
AT THE
SCHOOL OF ART PRINTING DEPARTMENT
CHISWICK POLYTECHNIC.

UNION CASTLE LINE

**MODERN INTERIORS
FURNISHINGS
LIGHTING
CARPETS
BY
HOLLMANN**

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Sometime and Some Time

Herewith is a copy of a circular letter, printed in our shop. There was a discussion regarding correct usage of the word "sometime." Is the word used correctly, or should it be two words? In this case I think it should be two words. Will you please advise me on this.—*Texas*.

Only the first sentence of the circular letter is of concern to us. It reads: "Mr. Blank, who has been in our employ for sometime, is resigning his position with us to enter business for himself." Obviously (to any one who has the slightest knowledge of correct usage), "sometime" here is positively wrong. Mr. Blank has been with the company for some time. "Some" is a straight adjective modifying "time." The expression is equivalent to "for much time," "for a long time." We find the word "sometime" used as an adverb in the expression, "C'm up 'n' see me sometime."

Wants Easy-to-Read Figures

Years ago in superintending the issuance of a price list I suggested making the price quotations more legible by widening the figures from one "n" to two 3-em spaces, and this was done, to the great comfort of all who had occasion to consult the list. But though we now have the Mergenthaler and the monotype, making it an easy matter to improve the type faces, they are worse, if anything, than they were when type was set by hand.

Instead of widening the figures and thus giving more white space between the outlines, the outlines themselves have been thickened. This increases the difficulty of following them with the unaided eye. But without this atrocity the narrow figures are apt to perplex the reader. For one thing the hair lines are sometimes invisible, as in the case of the figure 4—plain enough on the typed page but not always on the printed page. As printed, it is liable to be mistaken for a "1." And the figure 3 is often innocently mistaken for a "5" or an "8."

Widening of the figures is one possible remedy for this confusion. Another is such a change in the outlines of figures which now resemble one another as to render them more distinct. The "4" might well be made as it is made with pen or pencil—two downward strokes instead of one, and both shaded; even without the shading the figure could scarcely be misread.

The "8" could also be improved by giving it an outline such as is made in writing, with a beginning and an ending, and not as now like two sausage links tied together. The "3" should have fewer curves, or different ones, say a short one above and a fuller one below, following as

in the other cases, the natural practice in writing this figure.

These suggestions are for typefounders, but the founders take orders from the users. My sole philosophy in this matter is: We should make the printed page talk, not mumble.—*District of Columbia*.

This is interesting! Figures can be hard to read because they are too "fancy"—or because they are too plain. I would like to know how many persons there are, with or without glasses, who have no trouble making out the fractions on the stock-market pages, in the newspapers. One New York paper, not so long ago, made over its market pages, using a larger and much more legible figure-type, and I think it must have been a profitable move. It is not to be supposed the typefounders are unaware of the desirability of good reading quality in figure-types, and of course these men are always studying to find the best conformations for legibility plus "looks," and suitability of figure-faces within a font. If one of them would write to this department, briefly explaining the nature of the problem and the type designers' methods of trying to meet the printer's needs, it would be a great pleasure to hand the facts on to our department readers. Here's hoping our correspondent has started something.

A COPY SUGGESTION

Deep as the Ocean But Not "All Wet"

It doesn't pay men to be like Brother Renard. The smartest fox winds up in a trap, and Printing is full of them. The Meerow Press much prefer to be a seller of good printing—rather than just a good seller of printing—the difference is as deep as the ocean, and it's not "all wet." Phone Stuyvesant 9-2170, and have a representative call.

★

Used in a two-color, French-fold mailing piece by The Meerow Press, New York City

Ever So Often Is Too Often

I have difficulty in deciding between "ever so often" and "every so often." Please explain the difference.—*Arkansas*.

In "ever-so-often" we have "ever-so" as a unit; I use the hyphen merely to make the meaning more clear.

In "every so often" we have "so-often" as a unit, naming a time.

The first means simply "very often"; the second, "every now and then," comparable to "every day," "every year."

Little Type, Little Style

We enclose two clippings from our paper, on which we would appreciate your comment. One is a letter with a long list of signatures. Our editor claims the manner in which it was set belongs to the last century. The other is a program set with the use of leaders, as we have no italic or small cap fonts.—*British Columbia*.

1.—The list of signatures is appended to an open letter to a government official. The introductory paragraph, the letter, and the signatures are all in the same type, a straight run of roman upper and lower. The signatures are run straight ahead, in a paragraph, but the lines are indented. The block of signatures is as long as the letter itself. With a little shifting and matching up as to length, the names (which are not in alphabetic order) might have been arranged in double column. I am not at all sure that this would be an improvement, however. It would lengthen the space needed, materially. And as typographical distinctions are "out," I am inclined to think the indented paragraph style which was used is the best. An editor can't reasonably look for much typographical refinement when the office supplies no variety of types.

2.—In the concert program submitted, titles were started flush on the left, the right of the line being filled out with leaders. The performers' names are in separate lines, ending flush on the right, with leaders filling the first part of the line. As the spaces vary, the result is a very patchy appearance. Not only does it make the page unsightly, it actually is hard to match up the names of the "pieces" with those of the persons playing or singing them. It would have been much better to give up any thought of program style and set the

items in paragraphs, with indention on each side. When you have the various types needed for good display, the difficulty is in making artistic use of them. When you haven't materials with which to work, the artistic thing is to refrain from trying to be "stylish."

Points With End-quotes

Quite a while ago, in fact, away back in April, "Oregon" wrote you, saying he (or she) found in the Government Printing Manual the doctrine, "Punctuation marks should be placed inside the quotation marks if they are a part of the matter quoted; otherwise, outside." I have used the Manual for years, and I find it specifically points out the four punctuation marks that should be so used—exclamation and interrogation points, colons and semicolons, all of which have full line height.

It does not mention commas and periods, but in no instance does it place either of these outside the quotes. There are no two ways about it; it is better printing to place the comma and period inside.—Illinois.

But of course there *are* "two ways about it," else there would be no argument. It is not even true that one of the two ways is positively right and the other positively wrong. There are many who reject my ruling on this point, which is: Place the larger marks, mentioned in the letter above, inside or outside the close-quote, according to the logic of their function in the sentence—and the smaller marks, period and comma, always inside, as a matter of typographical symmetry.

I myself think it is really bad printing, unsightly and awkward, to let the period and comma dangle outside the close-quotes; but I certainly must admit that those who think differently are using their unchallengeable privilege of deciding for themselves—as I do for myself.

This and That Make a Plural

Please inform me if the following sentence is correct: "The company will refund the cost of this service to every subscribing assistant manager and agent who qualify for the convention."

Admitting dubious construction, there is much discussion as to whether or not the verb should have been "qualifies."—Virginia.

The "dubious construction" of the sentence cannot be admitted and dismissed, because it is vital to the discussion. "Assistant manager" and "agent" combined as a subject make a plural, calling for the plural verb. That is the bedrock fact; there's no way to get around it.

It's the singular "every" that makes discussion inevitable. "Every" is inescapably, unarguably, a singular. It can't be anything else. Thus we have a singular modifier for a plural subject; that's where the error comes into the sentence.

The only way out is to recast the sentence; not as a sidestep, but as an essential correction. Of course, you might claim another "every" is "understood" with the

second member of the plural subject, "agent." Supplying this omitted qualifier, we would have: "... to every subscribing assistant manager and every agent." Then, of course, you would still have the plural subject to account for.

The sentence should be rewritten in one of two possible ways: either as just given, with two "everys" and the plural verb, or this way—"... to all subscribing assistant managers and agents who qualify." This is plural all the way.

As I reason it out, in direct reply to the query, the plural verb is an absolute requirement in construction of this somewhat involved sentence.



Hell-Box Harry Says—

By HAROLD M. BONE

A hot-headed comp once used slanderous words about his boss—and finally ended up with a jail sentence.

When an ordinary printer goes in for color work, it puts a new complexion on his output.

There was the dumb apprentice who thought you could play marbles with agate type.

And no matter how retiring a headline may try to be, it can't help making a display of itself.

Naturally, the stock on hair-line register jobs should be well combed out.

When a battery of cylinders stands too long, the boss is apt to wind up flat-broke.

Some lazy apprentices are like typesetting machines—you have to light a fire under them before they'll go into action.

The efficient printer who cuts lost motion in halves will some day move into better quarters.

When a lockup man has to work excessive overtime, it soon becomes a case of keeping his nose to the grindstone.

One thing that thrills a sailor is To get behind a sail,
But as for printing salesmen,
they
Would rather spell it sale.

Grammar and Idiom

I long ago came to your conclusion that there are no "parts of speech" in English. Light on this subject is given by Sayce in the Britannica, 11th edition, in the article "Grammar." Look it up. It will interest you.—California.

Thanks; I have done so—and it is most interesting. Let me quote a bit: "The idea that the free use of speech is tied down by the rules of the grammarian must be given up; all that the grammarian can do is to formulate the current uses of his time, which are determined by custom and habit." We lack genders and cases; "syntax has been enlarged at the expense of accident." This article goes so far as to say that the distinction between noun and adjective "is inapplicable to English grammar, and should be replaced by a distinction between objective and attributive words"—and that's pretty far!

Well, well, well—"who'd 'a' thunk it!" Here I've been talking like that, and getting scolded for it now and then; and all the time, here were these ideas boldly set forth in print no less sacrosanct than that of the Encyclopedia Britannica!

All Data Is—Or Are?

Note the criticism below. Is it a sound one? How should the sentence read? It puzzles me.—District of Columbia.

The criticism is on a clipping pasted on the letter. It contains this sentence: "All data received is carefully checked." The writer of the letter marks the "data" as plural, "is" as singular—and that certainly is correct marking.

"Data" is the plural of "datum," which means "something given." We seldom see the singular, and with true Yankee independence of spirit, many persons make the Latin plural "data" into an English singular noun, saying or writing "This data is" so and so. A comparable though somewhat less common error is to say "A strata is" thus and so. The fact remains that "data" is a plural word.

In this sentence it is necessary to give some consideration also to the modifier "all." Here's a word that can be an adjective, an adverb, a conjunction or a noun. In this sentence it is unmistakably an adjective, modifying "data."

Elastic Parts of Speech

Speaking of "parts of speech," as you sometimes do, please tell me what part of speech "dear" is when I call my wife that.—Wisconsin.

"Dear" is ordinarily used as an adjective. It is also recognized as one of the adverbs without "ly." The dictionary gives it recognition, further, as a noun, equivalent to "dear one" in meaning. I think when a gentleman uses it in speaking to his wife, it becomes almost as much a proper noun as her own name.

The Inland Printer for August, 1935

The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

A Salesman Replies

To the Editor: Kindly permit me a few words relative to the article by Gene Howell in *THE INLAND PRINTER* for June, 1935, entitled "To the Salesmen Who Call On Me."

I notice that Howell has based his article on his experiences for the past seven years, "the seven lean years." It is well to remember that. Doesn't Howell realize, or even stop to think, that almost all the salesmen calling on him are on a commission basis? Just another form of sugar-coated racketeering. Let's face the facts.

Everyone working for any concern gets some stipulated amount regularly for his efforts, productive or not, except the salesman. He is the only one who should be paid a regular salary. He is the one who keeps the wheels of industry turning by his efforts. He is the man on the "firing line." He is the scout, the advance guard, the pioneer, the line that keeps the house going and the machinery from rusting. With all the advertising in the world, still you need that personal contact, the salesman, to carry on all business and trade.

It is all well and good for the well-fed executive sitting behind a polished desk with a big cigar to pick us salesmen apart and criticize our carriage and bearings: mere nothings. After all, it's not the man you are buying, but the products of the house he represents. Any article regularly advertised and backed by a reliable house can be sold, if the demand is there.

Probably Howell has so much empty time on his hands that he has nothing else to do but pick on us poor and oppressed salesmen. Why not use it to better advantage for developing new articles and markets? That would be very constructive and beneficial to all. Has Howell ever given a moment of his time to try and put himself in a salesman's place during the past seven lean years?

Let me say, right here and now, that if the golf and football executives had only listened to their salesmen, instead of calling them pessimists, and overproducing, and firing right and left, there would have been no depression, or at least a very mild one that would have been over long before now.

Has Howell ever stopped to think about the worries and trials and tribulations of

salesmen in the past seven lean years, when earnings were at their lowest: the rent, food, the bills for gas, electricity, shoes, clothing, doctor, dentist? And with it all on his mind the salesman had to carry on with a smile and grit, while his heart ached and his stomach gnawed for want of proper nourishment.

Not alone these graver personal troubles, but how about the petty thievery and politics that have been going on in most concerns to break down the morale of the salesman in the past seven lean years?

I guess Howell must still believe that all salesmen are story tellers. Behind every laugh there is a sigh and a note of sadness. Let all the Howells from now on please look a little beyond the tie, the smile, the commonplace remark, or clothes. Try, if you can, to pry into the heart of the man in front of the desk.

Remember, that each of us is human. There's plenty of good in the worst of us and plenty of bad in the best of us. No man is, was, or ever will be perfect. That kind is never born. Let's cooperate. Let's help one another. What we need most of all right now is more humaneness and sound common sense. The days of ballyhoo are past. They were a complete flop. Let's get together and bury all these petty, passing, purely man-made conditions. Conditions are bad because we humans made them that way. They will begin to get better only when we start in to make them so, laying aside all selfishness, greed, and destructive competition. We are either a constructive force or a destructive force. Let's start playing up the constructive things of life in the headlines and just watch results.

This country is "going" but not "gone," yet. It still is dependent on each and every one of us.—B. H. RAPOPORT, *Brooklyn, New York.*

Adds Twenty-one Votes

To the Editor: Twenty-one employees of a print shop in this city whole heartedly agree with Wisconsin's article in the Open Forum of the July issue. We all wish to be quoted as casting our votes for government regulation of wages. May we hope that you publish the above. Omit our names as we do not want to lose our jobs.

NEW YORK CITY.

Prints Auto Race Programs

To the Editor: Every printer has had sad experiences with promotion schemes. The best that can be said of most of them is that they *might* have worked. But here is one system that is, from our experience, most practical. We have used it many times. The only time it failed was when we let an inexperienced promoter talk us into trying to make too much of a good thing. We learned our lesson.

I refer to the printing and selling of programs for automobile races, and to the sale of space in the programs. Our local half-mile, oval dirt-track is the scene of races every holiday during the warmer half of the year. Crowds vary from 5,000 to 8,000. Five hundred programs is a conservative estimate of what can be sold to this number of people. A dime is the most popular price. Two or three colors are best, at least on the cover.

On the cover is listed a statement as to the number of races and distances to be run. Inside, appear the names of drivers entered, the number and make of their machines, possibly their home towns, and the names of officials. The meaning of various flags used for signaling the drivers may also be explained.

Since a large number of the fans come from other sections, restaurants find the programs a useful advertising medium, although garages are the best bet. Promoters sometimes sell the program rights, but frequently give them away. ELIAS BUTLER, *Washington, Pennsylvania.*

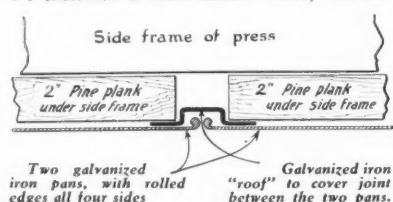
Overcame Pressroom Oil Damage

To the Editor: Referring to the article in your February number, "Oil Damages Concrete Floors," we ran into the same difficulty when moving to our present location several years ago. Oil from the presses worked into our floors so much that it went through and dripped from the ceiling beneath, causing damage in the bindery located below the pressroom. We overcame the trouble without any particular difficulty or great expense by installing pans under the presses.

These pans were made in two halves with rolled edges. We first jacked up one end of a press, inserted the half pan, on which we inserted two half-length planks under the frame. We then jacked up the

other end of the press and did the same with a half-pan and half-length planks for this end of the press.

The pans were wide enough and long enough to extend well beyond the outside dimensions of the frames. To take care of the joint across the middle of the press, where the two half-pans came together, we installed a sheet-metal "roof," in the



form of an inverted "U." This roof ran under ends of the half planks, as shown.

We did this to seven cylinder presses at a cost of \$38.00 a press for cost of pans and planks, plus \$26.00 a press for overtime labor to install the pans. We had the pans installed on week-ends when the plant was not in operation, so that there was no press time lost.—A. P. GILSON, president, F. H. Gilson Company, Boston.

Good From the Beginning

To the Editor: *The Paper and Printing Trades Journal* was a quarterly, and was first published in December, 1872. The following item appeared in the March, 1884, issue under the heading "A Prophecy Fulfilled."

"THE INLAND PRINTER, of which journal the first five numbers have reached us, is more than a worthy successor to the defunct *Chicago Printer*. It is a large quarto of twenty-four pages, tastefully got up almost entirely in roman and italics, has a very effective title heading, and is beautifully printed on a stout superfine and not too glossy toned paper—typographically and mechanically perfect.

*If continued as begun it will speedily take a front place as an independent organ of printing trades of the United States."

In the same issue is a reproduction of "The black or 'key' forms" of a business card of the firm of A. V. Haight, Printer, Poughkeepsie, New York.

Of course, it can't compare with the "portrait" rule-bending reproduction given in a recent issue of I. P. but is a good example of the style of work in vogue at the time. The commendable note says it (the original) was "worked in five tints, black, and gold, and is a capital specimen of his neat artistic style in design."

The I. P. still keeps up to the high standard it set at its inception, and I wish you continued success in all your efforts for the advancement and help of all concerned in the printing trade.—HAROLD W. HURRELL, Preston, Paignton, England.

Gets Single-Plate Effect by Double Printing

A printing job recently executed for H. W. Porter and Company, of Newark, New Jersey, attracted considerable attention. The methods employed in its production should be of interest to printers, who are constantly seeking new methods.

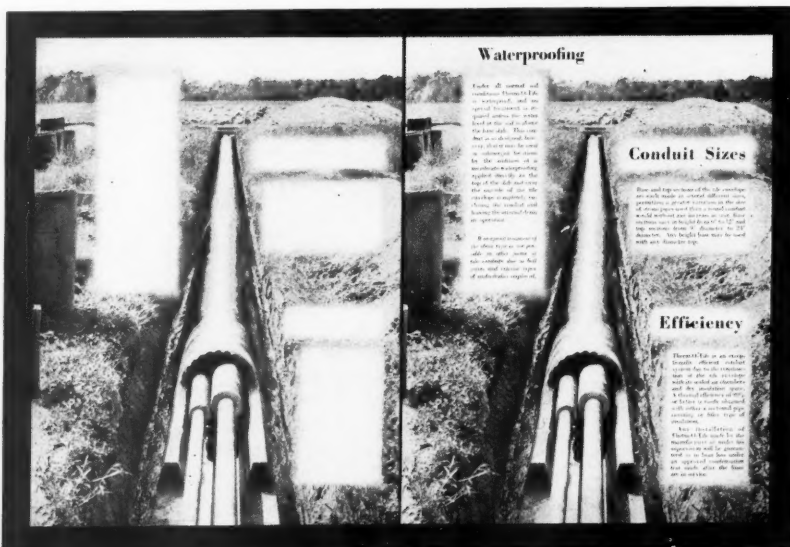
The underlying idea was to use bleed plates throughout, giving them the appearance of being combination plates with text matter surprinted in the plates themselves. That appearance was produced by running the job through the presses twice, first printing the plates and then printing the text in white spaces which were *not* mortised for type.

An important advantage of this method is that in the event of a future edition the text matter can be altered without going to the expense of making new plates.

toria, to present to Ballarat City Library a copy of Henry Lewis Bullen's "The Psychology of Printing Types." The trip was made on behalf of the Sydney P.I.C.A., as part of a centenary celebration. Its purpose was to pay fitting honor to the world-famous printing historian in his native city, where his career began.

The work first appeared in *Printing Art*, in 1912, and was reprinted as a fine volume by Frank McCaffrey at his Dogwood Press, Seattle, Washington, as a mark of esteem to Bullen, whose work he has admired for years.

Australian Craftsmen also issued an appreciation to Henry Lewis Bullen which was "done for the joy of doing." It was written by Secretary John Gartner, composed and printed by the printing department of the Melbourne Technical College. It consists of a single printed page, printed on gray, antique, laid stock, with a two-color, illuminated initial. The sheet is



Showing printing of unmortised plate and identical color over-printed to give single-plate effect

Another advantage is that all of the plates, with the exception of the cover, are ordinary square halftones of 133 screen, which effected a saving.

It is a one-color job. Proofs in various colors were pulled to determine whether or not it should be printed in one or two colors and the final decision unanimously favored one color—black on white. Two colors looked "cheap" in comparison with the one in this instance.—W. F. Schaphorst.

★ ★

Australians Honor Bullen

Officers of the Victorian Division of the Printing Industry Craftsmen of Australia, Messrs. W. Edney, J. Cook, and J. Gartner (J. S. Toohey was unable to make the trip) recently journeyed to Ballarat, Vic-

mounted inside a silk-stitched, French-fold, embossed cover, 9½ by 12 inches, bearing the title, "Henry Lewis Bullen, world-famed printing craftsman."

The well printed appreciation reviews Bullen's start and his early career in Australia, his various American activities, paying special tribute to his splendid work in the Typographic Library and Museum of the American Type Founders Company, where he has spent the past twenty-seven years. It also comments on his writings, saying in part, "Mr. Bullen's articles are invaluable to students of typography, and his contributions to various trade journals, especially the department of *Collectanea Typographica* in *THE INLAND PRINTER*, are a pleasure and inspiration to increasing numbers of craftsmen." Copies of the folder were sent to Bullen's friends.

The Inland Printer for August, 1935

New Books

In this department appear news of recent technical books of value and service to the printing industry

Book on Bookplates Issued

"Ex Libris" is a pretentious showing of forty-eight bookplates from the heart and pen of Carl Junge, the Chicago artist who drew the December, 1934, cover of *THE INLAND PRINTER*. Each plate in the deluxe volume occupies its own deckled leaf. Some are in colors, the majority in black.

The book is 7 $\frac{3}{8}$ by 10 $\frac{1}{2}$ inches, and is bound in paper-covered boards, with a leather back. An introduction by LeRoy Truman Goble is lyric in its picturization of the meaning and worth of bookplates, and in its interpretation of these examples by a well known and able artist.

It is expected that every collector of bookplates will covet a copy of this volume, though few will be enabled to do so, since the edition is limited to 500. Well might printers also obey the desire to possess this book, for its contents offers much inspiration to all persons who design and print bookplates.

The book, "Ex Libris," is in itself a collector's item. Included in its pages are the plates of the late Woodrow Wilson, the Medill School of Journalism, the Oak Park Public Library, Col. R. R. McCormick of the Chicago *Tribune*, and other well known men and institutions.

"Ex Libris" may be ordered through *THE INLAND PRINTER's* book department for \$2.50, postpaid.

Book Tells Trade Secrets

"Henley's Twentieth Century Book of 10,000 Formulas, Processes, and Trade Secrets" has just come out in a new and enlarged edition. To describe the contents of this volume is almost an impossibility. Suffice to say that, as the title suggests, it contains formulas and mixing instructions for thousands of items, covering almost every conceivable subject.

It contains considerable information on inks and pigments, on waterproofing and marbling of papers, on photography, adhesives, and a host of other matters.

The book opens with a buyer's guide, in which is listed the general classifications of materials called for by the various recipes, together with names of suppliers. There follows a description of the materials and their properties, also a table giving common names and chemical titles.

A description of laboratory methods comes next, illustrated with line cuts of apparatus and methods. The bulk of the

book, of course, is recipes and instructions. These are pleasingly complete.

"Henley's Twentieth Century Book of 10,000 Formulas, Processes, and Trade Secrets" consists of 809 pages, 5 $\frac{1}{4}$ by 8 $\frac{1}{2}$ inches. It is bound in gold-stamped red cloth, and may be ordered through the book department of *THE INLAND PRINTER* for \$4.00 postpaid.

Advertising Art Annual Issued

The "Thirteenth Annual of Advertising Art" is out, and, like its predecessors, is an ample display of the stuff dreams are made of—at least, by advertising artists. The 104 pages of reproductions (8 by 11 $\frac{1}{4}$ inches) contain literally hundreds of specimens of every conceivable school of art popular in advertising in 1934. Not to be overlooked are the twenty-six pages of the advertising in the back, as fine a set of layouts as one could ask.

No index could be prepared to give a full description of the kinds of artwork shown. Some of the pieces are shown in black on white, others in color. A few are inserts to show stock and colors.

An idea of the growing importance in advertising of typographic artists is gained from the fact that Mergenthaler Linotype Company, West Virginia Pulp and Paper Company, Mills Novelty Company, Bauer Type Foundry, Ray Dreher, and W. A. Diggins are among those well known in printing whose work is shown.

The "Thirteenth Annual of Advertising Art" can be ordered of *THE INLAND PRINTER's* book department for \$6.25.

Gives Light on Advertising

The new, third edition of "Introduction of Advertising," by Arthur J. Brewster, should be on the desk of every printer who does any creative selling, or even who writes his own mailing pieces. While some of its material has been carried over from the earlier editions, most of it is new or revised to fit the 1935 advertising picture. It is divided into five parts.

Part 1 is "the Field of Advertising," including: Development of advertising; functions; analysis of product and market; channels of trade; steps in the advertising and personal-selling processes.

Part 2 is "How to Write Advertising." In order, it covers: Present-action advertising; future-action advertising; appeal; style; trade-marks; slogans.

Part 3 is "How to Display Advertising." It takes up: Types of illustrations; the methods of preparing illustrations for printing; the headline; typography and printing; color; layout.

Part 4 is "Where to Publish." Its topics: General magazines; the magazines for specific fields; newspapers; direct advertising; outdoor advertising; radio; window display and other media.

Part 5, "The Operating Side of Advertising," offers: Media selection; advertising agencies; tests; campaigns; working with the dealer; advertising as a vocation; truth in advertising.

"Introduction to Advertising" is cloth-bound, 476 pages, 5 $\frac{3}{8}$ by 8 inches. It is more descriptive and informative than a textbook. It is profusely illustrated. The volume may be ordered through *THE INLAND PRINTER's* book department for \$2.25 postpaid.

Yearbook Sells Quickly

After an examination of the 1935 edition of "Print User's Year Book," we are inclined to forecast for it a popularity among advertising men and printers, and especially those who specialize in creative work, rivaling that of "Penrose's Annual."

For the average person, unfamiliar with the technical background behind many of the advances recorded in the latter book, this new yearbook is the breath of life. Essentially a record of the *uses* of various art media and printing processes, the book records with the specimens brief text in explanation. At the end of each showing appears a production note giving mechanical details of producing the pages which the reader has just observed.

Processes used in producing the volume include collotype, a combination gravure and offset, gravure in one, two, three, and more colors, gravure in colors and gold, offset in one color, three colors, and multi-color, water colors, letterpress up to five colors. Also shown are metallic-ink printing and die-stamping.

Forty-five type faces and weights of type are used in the text pages, with a special index for those unfamiliar with some of the faces, enabling comparison.

The price offered last year was made low enough to clear out the remainder of the issue, reports the publisher of "Print User's Year Book." Although a previous notice, on which our review in the January issue was based, indicated that the same price would be offered for the 1935 edition, it is learned that this is not the case. "Print User's Year Book" may be ordered through *THE INLAND PRINTER's* book department at \$4.75, which includes duty and postage on both the yearbook and the mid-year supplement.

New I.T.U. Printing Lessons

Four new I.T.U. Lessons in Printing, each 6 by 9 inches, self cover, have been issued by the International Typographical Union. "Type—and All About It" shows and describes three printing methods, operation of various kinds of typecasting machines, type sizes and names, the point and lining systems, descriptions of various type faces, with examples.

"How to Design and Set Letterheads" contains many examples, including "before and after" modernizing. It shows good and bad examples of pyramid style, then presents and describes some "top-shaped," square groupings, long and short line combinations, and off-center arrangements, handling of limited copy, novelties. Paper information, folds, color combinations, ink and presswork data are included.

"How to Set Programs, Announcements, and Other Commercial Jobs" shows correctly composed musical programs, lecture, theater, dance, and commencement programs. Business announcements and invitations are shown with common sizes. Menus are covered in detail, with a lexicon of French cooking terms. Various forms of tickets, bank checks, coin and currency wrappers, folders, window cards, shipping tags are covered.

"How to Print Social Stationery" shows sizes of wedding envelopes, sheets, cards, visiting and other social cards, with available type faces. Miscellaneous social forms include instructions for addressing and proper use.

Each lesson includes a summary, shop-practice exercises for students, and examination questions. The booklets, ranging from thirty-two to forty-four pages, are complete, well arranged, and filled with useful information.

Colorado Printing History

Douglas C. McMurtrie and Albert H. Allen, in their "Early Printing in Colorado" reflect a much-improved technique gained through the former's experience in the preparation of a dozen or more state and local printing histories. The book was set and printed by A. B. Hirschfeld of Denver, who has manifestly regarded its production as a labor of love. Appearance of the book was signalized in Denver by a joint meeting of the Advertising Club and employing printers, addressed by McMurtrie, and Governor Johnson, both of whom were introduced by Senator Hirschfeld. It is a limited edition of 250 numbered copies, and sells for \$6.00.

The first of three sections provides an account of the introduction of the press into Colorado at the time of the first discovery of gold in the Pike's Peak Region, of its later development in Denver, and of

its spread to other communities throughout the state. The story of the race of two printers to bring out the first newspaper in Denver makes interesting reading indeed. We are told by the joint authors that one finally got his paper, *The Rocky Mountain News*, on the street twenty minutes ahead of his competitor, who thereupon gave up publishing and set off for the mines.

A comprehensive list of books, pamphlets, and broadsides printed in the terri-

Layout and Typography

Eugene de Lopatecki, who has conducted classes in layout, typography, and commercial art at the New York School of Design, and is now associated with Hearst business magazines, has written a profusely illustrated volume of 132 pages on "Advertising Layout and Typography."

Each chapter is set in a different type face, with suitable heads. The first shows



A. B. Hirschfeld presents Douglas C. McMurtrie's newest book to Colorado's Governor Johnson

torial period from 1859 to 1876 constitutes the second portion of the volume, the locations of extant copies of these early imprints being recorded. Over three hundred titles are listed.

The third section is devoted to a record of Colorado newspapers of the territorial period. The preparation of this material offered many difficulties, for the reason that not even a single extant copy of half of the 140 known territorial newspapers could be found. For knowledge of these papers and the names of publishers and editors, recourse was had to a surprisingly wide variety of sources.

Not the least valuable feature of this well made book is a comprehensive index—an essential to any book of reference intended for permanent usefulness.

Study of Industrial Design

"Industrial Design and the Future," by Geoffrey Holme, London, England, published by The Studio, is an argument for intelligent and competent design applied to even the most commonplace products of industry. Both the text and the numerous effective illustrations emphasize the merit of simplicity.

how to make thumbnail sketches, followed by illustrated explanations of design, contrast, balance. The section devoted to arithmetical proportion shows how, when, and why to use 1 to 3, 2 to 5, 3 to 5, 3 to 7, 4 to 7 arrangements. Architectural proportion is explained, illustrated with 3-12-4 combinations, and geometrical proportion shows the root-2 and root-5 rectangles, with the rectangle of the whirling squares. The invisible pattern of modernistic layouts is described.

A chapter is devoted to type calculation and copy fitting; another to identification of type faces; a third takes up display type and hand lettering. The three basic formats are explained, with examples. The book concludes with a chapter on visualizing the full-sized layout, and a few tricks of the trade.

Students and beginners will find the book very instructive. Practical typographers and layout men can get valuable pointers from it, while seasoned artists and teachers will find the methods of presentation interesting in themselves. "Advertising Layout and Typography" may now be obtained from THE INLAND PRINTER's own book department for \$3.00 a copy.

The Inland Printer for August, 1935

The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

Printing Movie Title Cards

I desire to print motion-picture title cards, white letters on black railroad board, using regular foundry type. To date I have tried several kinds of cover white ink, especially made by reliable inkmakers, with no success whatever. I have come to the conclusion that this method is not practicable. I watched a professional title-card printer, however, who was printing on black cards with some kind of adhesive material. After that he rolled a tissue over the impression. The tissue, when stripped from the card, adhered to the impression, only leaving the letters in pure white. The process was worked cold. He would not tell me what the materials were, nor who made them. I wonder if you know of this process and where the materials may be purchased?

You can get full details regarding this process from your local inkmakers and sign-printing concerns, but we do not advise its use. The simplest, easiest, and entirely satisfactory method is to pull an impression in size and dust with the finest aluminum powder.

Rubber Prints Well on Metal

We enclose sample of a cover which plainly shows embossment on the reverse side, although we tried to eliminate it on both cylinder and platen presses, with the regular packing on the former and hard pressboard on the latter. Can this "sock" effect be avoided?

This cover is metal, lined with paper, and in order to prevent the impression showing on the reverse side it is necessary to print from a rubber form.

Printing on Rag-Content Bond

When printing on rag-content bond papers on a platen press I have difficulty getting good ink coverage without what seems to me too much impression. I use bond ink and a hard packing. Can you help me do a better job?

Bond inks come in three consistencies: soft, medium, and heavy. The last, which is the stiffest, is best for rag bonds. After makeready is complete, with extra tissue on extra-bold, or heavy lines, insert a sheet of thick, flat celluloid in the packing next to, or no more than one sheet of paper below the tympan, which should be oiled manila tympan paper. The rollers must be good, and adjusted to ink the form with sufficient pressure. After the rollers have inked the form and are about to pass up on to the ink plate, you should be able to

see clearly in the film of ink on the rollers the marks where it left the rollers and inked the form. If the marks are not clear, the rollers are not properly rolling ink on the form. Withdraw packing equal to thickness of the celluloid inserted. Heavy letterheads are inked better and print better if fed head down, or "dipped." Most important of all requirements for a sharp print without slur, the platen must be parallel to the form.

Ink Too Soft and Too Much Used

The enclosed samples of halftone prints were run on a cylinder press and slipsheeted. After looking over the samples and the plate we are sending, will you give us your opinion of our difficulty?

A good grade of halftone ink is required to print these plates on enamel-coated book paper. The ink used was too soft and greasy. Too much of it was used. This accounts for the muddy print.

New Belt and Plunger Preserver

In THE INLAND PRINTER for April, 1933, is an article concerning a new belt and plunger preserver. Will you send us the name of the manufacturer?

Name of the manufacturer of this preserver, which is made from cattle hides and a natural leather preservative, is being sent to you.

Crisscross Rule for Glue Print

Is it possible to run glue on a platen press from a crisscross rule form on to cardboard? If so, where can I buy this sort of glue?

Advise that you consult your local glue manufacturers in regard to this.

Refinishing Watch Dials

I am trying to discover the method by which watch dials are refinished. The old numerals and face are entirely removed and replaced with new background, numerals, minute, and second marks. I think the process comes under the head of lithographic transferring, but none of our local lithographers can solve the problem, and I was referred to you. My theory is that the old dial is photographed and then etched on metal. The rub comes, however, in transferring the metal etching to the metal dial. Can you answer the question involved in the last sentence? Or possibly you know of a better way to do the job. It's being done, so is not impossible.

We are advised by leading jewelers that the occasional orders they receive from their watch-repair departments for refinished dials are sent to concerns that specialize in this work. They silver the dial, lacquer it, paint the numerals by hand and then bake the paint. As for lithographic transfers, you can transfer a photographic negative on to the metal dial if the following process is used: The dial would first have to be sensitized. After the transfer, the design would have to be fixed on the dial and protected with lacquer. If the work in view consists of refinishing numerous dials of about the same size, with an identical design on all, the most economical method, in our opinion, would be to make a zinc line etching of the design and then duplicate the etching in molded rubber plates. Rubber plates are the best form to use when printing on metal or glass. The finest lines that are used on dials are possible with rubber plates. After the printed impression on the dial is dry, it should be lacquered.

A COPY SUGGESTION

What Brains Mixed With Type Can Do

If the intelligent use of white space in conjunction with an admittedly obsolete face of type can be made into an attractive advertisement . . . can you imagine what could be done with a large selection of up-to-date type faces mixed with brains?

Our craftsmen have the real advertising slant. We specialize in printing for many large advertisers . . . you too can enhance the value of every message with better printing . . . and put a wallop in your advertising campaign by the use of our service.

★

From the attractive, new house-organ of
W. F. Humphrey Press, Geneva, New York

Double Rolling Wastes Time

We have a folder containing halftones which we wish to print on our thirty-two-year-old platen press. It is not in very good shape. Our pressman insists it is not practicable to tackle the job, as it would require double rolling and slipsheeting. He says the form is too heavy for, and may wreck, this press. Am enclosing diagram of form.

The pressman is right. If you have more of these forms coming, advise that you equip with a modern automatic press. This form can be printed on the old press only with a horrible waste of time, and even so the job will not look as nice as it should.

For Successful Varnish Job

Examine the samples and advise us on how to get a successful varnish job. Gummed paper must be used. The job was first run on a cylinder press and this sample on a cylinder job press, both times with poor results.

Gummed paper manufacturers turn out brands recommended for varnishing. One of these should be used. Submit a sample

of the paper and name of press to be used, with a proof, to the inkmaker. Have him supply suitable ink and overprint varnish.

Choice of ink is important, as it must cover smoothly and pull off of the plates evenly, otherwise the print will be spotty, and as a consequence the varnish will be spotty. For a high gloss the ink must be dry before the varnish is overprinted.

Slur and Mottle

A slur called "guttering" is referred to on Page 175 of "Practical Hints On Presswork." Is the enclosed sample such a slur? This sheet was printed on a flat-bed press. Where can I get the instruction book on this press?

There is some "guttering," which you may prevent by pulling the cylinder down harder on the bearers. You also need a heavier news ink. The one in use is too soft for your location. We are giving you the name of the man, who for many years was selling agent of this press. He may be able to secure for you an instruction book.

Ink Rubs Off When Dry

I am having much trouble with my ink. After the work is printed and allowed to dry thoroughly, I find that by rubbing two pieces of the printed paper together, I rub the ink off, although I use considerable liquid drier. How can I avoid this?

The varnish is filtering into the paper too rapidly instead of drying and binding the pigment on the surface. In damp weather, drying is retarded by the humidity. You may be using too much liquid drier in an ink already too close to a fluid. Two per cent is an ample allowance of drier, and an ounce to a pound of ink is the maximum. Try less liquid-cobalt drier, and then if the trouble continues, change to paste drier.

Wear of Halftones

Enclosed are prints of halftones which seem to be worn excessively after 100,000 impressions. Perhaps the rollers are at fault, as they are old winter rollers.

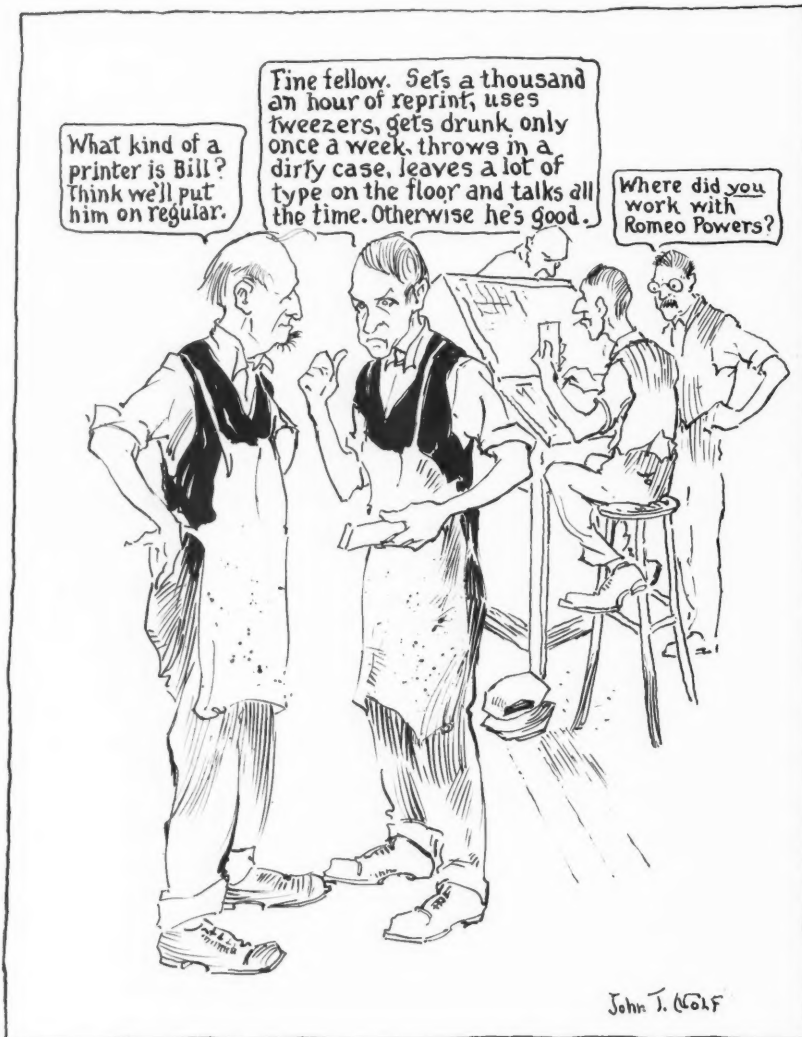
New rollers would help the worn cuts print better. Excessive wear is probably due to the cylinder not being down on the bearers hard enough for a large form. This condition must be met to avoid unnecessary wear, and a thorough makeready is needed if cuts are to withstand 100,000 impressions. Dirty, gritty ink will wear the plates prematurely, and this condition is aggravated when rollers are defective.

Next time you run this job, after makeready is apparently complete, pull an impression on a sheet of good-grade newsprint paper fed to the guides on top of a sheet of the paper to be used for the job. If the highlights print muddy rather than sharp and clear, the impression on the highlights should be decreased a bit. You should use hard packing and make this test a number of times, as pressure on the highlights may have to be decreased, and pressure on solids increased on a long run.

Scoring Not Included in Bid

On the enclosed job, the customer, as an afterthought, wants the sheets scored along the rule marked to make it easier for them to be folded. Our bid did not provide for this, and a second run to score the sheet is out of the question. The job is being printed from wood-mounted electros, with the rule parallel to the cylinder. Would it be possible to saw the blocks, take out the printing rule and insert a type-high cutting rule in its place? What effect would the cutting rule have on the rollers, and would the rule cut through the sheet?

The best way out is to run the rules parallel to the bearers and install an accessory device that scores as you print, having first removed the rule now printing in black. The next best makeshift is a second run to score either on the press you are using, or another, using the same guide edges. You lack room to score as you print without causing adjacent parts of the form to punch the sheet.



"In the Days That Wuz"—Could Be Worse

Cartoon by John T. Nolf, Printer-Artist

Slur in Rule-Paneled Form

I tried with little success to stop the blur on the rule border on the sample herewith. Corks were used, and some little unnecessary ornaments were added to the form, but even these devices failed to remove all of the slur. What is the best procedure?

Heavy forms on platen presses (clam-shell type) should be locked slightly below center. At the start, make sure the form is not bowed in the center, but firmly seated on the press bed, see that the platen is parallel to the form, with especial attention to rule borders around the pages. As makeready proceeds, carefully equalize the impression throughout the length of each rule. Otherwise, the low parts will slur. Apparently the rule border that slurs most is one that has been bowed in the lockup. Check on this. After all causes of slur in form, makeready, and press are removed, wavy paper can still cause trouble. A sheet first comes off of the form next to the ink plate. Stripping devices should be arranged accordingly. A narrow, third gripper used in the center of forms like this is very effective in stripping. Packing should be hard, and the bails should hold the tympan so that it cannot be pulled out.

Glue Flap Machine Wanted

We want to varnish sheets of labels, like sample attached. We have contacted all the manufacturers of varnishing machines that we know of, and they inform us glue flaps can only be laid one way on the sheet. A blank, unvarnished space on the end of the label is absolutely necessary for pasting purposes when it is placed around the can. Our label sheets are made up in combinations and run in lots of 25,000 up to 250,000. No two combinations are exactly alike. This problem is solved by using tint plates and spot varnish but it is not satisfactory. We prefer to use spirit varnish and a drying oven, providing we can lay glue flaps both the long and the short way of the sheet. If you can refer us to a firm that can furnish a machine to do this work we shall appreciate it.

We are referring you to a concern that contacts every manufacturer and all users of varnishing machines. If a machine such as you want is made, this firm will know of it. Failing to find this machine, we suggest that you consult with leading paste manufacturers as to the possibility of getting an adhesive that will fasten labels to a can even if there is no blank glue flap.

Insufficient Makeready

An enclosing copy of our magazine. Some of the cuts, which were made by a small engraving house, did not satisfy us. Is the trouble with cuts, or presswork, or both?

The cuts are printed flat. You will note there are several tones in them, ranging from highlight to solid. The impression should be relieved on the highlights, and additional tissues added on the deeper tones; more tissues as the tones deepen until they all print in their true strength or value. The patches must be in register.

Cincinnati Awaits Craftsmen

ENTHUSIASM is mounting steadily at the approach of the convention of the International Association of Printing House Craftsmen, Cincinnati, August 25 to 28. Officers and convention committees of the International and members of the Cincinnati Club have put in months of unrelenting work to make the meeting outstanding. Program and entertainment plans have been announced, and from now until convention time the slogan is, "Cincinnati Awaits You."

The program committee promises a post-graduate course in the graphic arts by America's foremost authorities. The entertainment committee has arranged for boat and sightseeing trips, golf, dances, and banquet, all covered by a single registration fee (\$10 for men, \$5 for ladies) with no extra charges to worry about.

Convention headquarters will be at the Netherland Plaza Hotel. Ample accommodations are assured for overflow visitors in other nearby down-town hotels, which are also excellent.

Visitors will pour into Cincinnati on Sunday, August 25, to enjoy the preliminary sightseeing and entertainment provided for "Early Birds." They are coming by train, automobile, boat, and plane. Special cars have been chartered by various local clubs.

Baltimore, Newark, New York, Richmond, and Washington clubs will all travel over the Baltimore and Ohio Railroad, in a body in special cars which leave New York City on August 24 at 1:42 p. m., arriving at Cincinnati the following morning. Fourteen members of the Baltimore Club will make their headquarters at the Netherland Plaza Hotel. Those who drive, according to Secretary Walter H. Mules, will go August 23.

Word from John C. Heinike, secretary, indicates that most of the Buffalo contingent will drive. Buffalo delegates are Arthur Manhardt, Harvey Weber, Clyde Bentley, "Bob" Dougan, Harry Russell, and their alternates are J. C. Heinike, "Jerry" Dietrich, Clair LaWall, Harry Waite, "Bob" Hanley.

Chicago expects to have the largest delegation of any single city, other than the host club, and members look forward to breaking the club record of fifty-eight members at Toronto last year. President A. W. Bishop is official delegate for the Chicago group. No special travel arrangements have been planned. A number of members will drive from Michigan vacation spots.

Delegates of the Cleveland Club will be William Clayton, W. L. Wesson, A. W. Stock, John Breteler, A. H. McAusland, and according to Secretary John M. Deering, will be accompanied by members enough to vie with Chicago for the attendance record.

Secretary Glen D. Boylan advises that the Des Moines Club will be represented by Boardman Hill, Fred Keating, E. G. Hubbell and Charles Sandahl. The party has

planned a leisurely trip by automobile. At a meeting of its board of directors on July 11, the Des Moines Club unanimously endorsed the International Education Commission's proposal to establish a speaker's bureau.

The Detroit Club will be represented at Cincinnati by President James C. Lorimer, Vice-President A. J. Schenkelberg, Griffin Sawyer, Clarence E. Bancroft, and Past International President P. Harry O'Keeffe. Bancroft was made the club's "On to Cincinnati" chairman. The Detroit delegation numbered twenty as this was written, and is expected

to be considerably larger by convention time. The party will leave by special train in time to arrive in Cincinnati on Sunday morning. Plans are being worked out to meet other delegations that pass through the city, according to a statement by Secretary George H. Glaeser.

Eric J. O'Connor of the Montreal club advises that members who go by railroad

will meet the Toronto delegation at that city. Montreal delegates are A. Norman, O. Ouellette, A. Cassabon, B. Ransom, E. O'Connor. Additional members who had indicated their intention of making the trip include K. Baker, B. Loveland, A. Charron, A. Legault, S. Smith, A. Metcalfe.

The Philadelphia delegation will be led by Vice-President Walter C. Deusch, who will be accompanied by William Maginnis, John Axner, William E. Brown, William Quinn, John Forbes, Charles Hartman, and Secretary V. Winfield Challenger.

Secretary Harry N. Mellor advises that the Pittsburgh party will travel by automobile. Up to the time of writing it included R. R. Karch, Anton Auth, L. A. Schaeffer, C. W. Pitkin, and Secretary Mellor.

San Francisco delegates will be President Paul E. Gallagher, and E. C. Ottzman. The club will also be represented by Haywood H. Hunt, editor of *Share your Knowledge Review*, Thomas Cordis, International President, Victor Hecht, and Wm. Guy Martin (of Chicago). San Francisco will forward a beautiful exhibit of hand bookbinding, the work of a member, Herbert Fahey, showing processes from printed sheets through various sewing, forwarding, and finishing operations. Each specimen is mounted on white, paneled into silver board, and all framed on deep-blue velvet, according to Secretary C. G. Ayer, who could not resist closing his communication with "The Golden Gate in '38."

Secretary Spinks Spangler reports considerable enthusiasm from York, Pennsylvania, whose delegates will be E. R. Colegrove, H. N. King, Jules Smith, P. Hendrickson, and William Gartman. Additional members will include W. White, W. Roth, C. Fulton, Charles Spayd, H. Conlan, B. Sprenkle. A number of the delegates and members will be accompanied by their wives. Automobile parties will leave on Friday and Saturday prior to the convention.



This famous symbol is identified with "Share Your Knowledge," the craftsmen's slogan

News of the Month

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Fewer Sub-Standard Papers

A joint committee of the United Typothetae of America and the National Paper Trade Association recently passed resolutions declaring that the marketing of job lots, as now conducted, is inimical alike to printing trades and paper distributing trades. G. G. Cobean, J. W. Butler Paper Company, Chicago, chairman of the Book Paper Committee, National Paper Trade Association, and members of his committee, met with the Book Paper Manufacturers Association in Chicago to present these resolutions and to discuss the marketing of sub-standard paper.

Production of sub-standard, uncoated papers placed on the market up to this time has been approximately 2 per cent of total mill production. Manufacturers who favored sale of these grades, while in the minority numerically, have argued that the percentage is so small that it was "not worth bothering about." Those who have held out against the sale of sub-standard grades have claimed that somewhere between 60 and 80 per cent of the total paper production is absorbed by converters and markets other than commercial printers. For that reason, it was pointed out, the quantity of sub-standard grades used by commercial printers may represent up to 20 per cent of their total consumption, and constantly tends to demoralize the market for quality printing and quality paper.

As a result of this meeting the Book Paper Manufacturers Association took action limiting the quantity of sub-standard, plain papers by 50 per cent, which means that total mill production of these grades placed on the market will be reduced from 2 to 1 per cent. No action was taken with regard to price, although it is expected that decreased supply will naturally tend to increase the future price.

The trade practice with regard to coated seconds and job lots has been to establish the base cost of standard merchandise as a price basis, and to take off a percentage (up to 45 per cent) as the selling price. As a result of this meeting the association raised the price of sub-standard grades 5 per cent. In other words, a sub-standard grade formerly quoted at 30 per cent less than the base price, is now quoted at 25 per cent less. Both changes took effect immediately.

To those who would like to see all sub-standard grades reground, the action taken seems like a sedative, designed to relieve pain without effecting a cure. On the other hand, it apparently is generally regarded as a big step in the right direction, in that its effect will be to reduce the available quantity of sub-standard grades, and so bring their prices closer to those of standard grades.

Merges Printing Department

The Carnegie Institute of Technology, Pittsburgh, has merged its Department of Printing with another in the College of Engineering, due to economic depression and the consequent loss of financial support contributed by the United Typothetae of America. Porter Garnett, Master of the Laboratory Press, and David Gustafson,

Professor of Printing and head of the Department, have resigned. The former is reported to be spending the summer in San Francisco, and the latter's summer address is Morris, Illinois. Professor Robert B. Leighou, who taught the class in Chemistry for Printers for many years, died at his Pittsburgh home on June 22.

Alexander Back From Europe

Harry W. Alexander, dynamic general sales manager for the American Type Founders Sales Corporation, has just returned from a combined vacation-business trip to Europe, where he is a frequent visitor.

He covered Italy, France, Belgium, and England, where he visited ATF agents and many



HARRY W. ALEXANDER

printing establishments. The Milan Fair was productive for the company, as several Kelly units were sold. The company is enjoying a splendid increase in English sales. Spain and Portugal have proved themselves good spots for ATF goods.

Alexander reports that European import and currency restrictions have handicapped American imports, but that the status of American dollars has helped. Trade negotiations between European countries have been mutually beneficial to manufacturers in the countries involved, but at the expense of outsiders. He believes that the future depends largely on economic and political situations overseas.

Robert T. Spencer Is Dead

Robert T. Spencer, president of the Riegel Paper Corporation, New York City, died at the New Haven (Connecticut) Hospital, during the night of June 25, aged eighty-two.

His connection with the paper industry had its beginning in 1884, when he started as a clerk with L. Waterbury and Company, Brooklyn. He advanced gradually and was office manager when the firm's cordage mill was separated from its paper mill. The latter became the William Marshall Paper Company, of which Spencer was treasurer and manager. When the plant was sold in 1899 he joined the Riegel Paper Corporation (then known as the Warren Manufacturing Company), where he occupied every official position and finally brought to the presidency an understanding of the company's affairs that was gained from many viewpoints.

Following his retirement from active business several years ago he returned to his birthplace, Guilford, Connecticut, where he lived until his last illness. He is survived by two daughters and a son.

Hart Elects Officers

The board of directors of The Leo Hart Company, producer of fine printing and complete advertising campaigns, met at the firm's executive offices in Rochester, New York, on June 17 and elected the following officers: Horace Hart, president and treasurer; Cyril F. Marx, first vice-president and secretary; Mrs. Ethel M. Hart, second vice-president.

New Honors for Baskerville

In conjunction with predictions of British typographers of a return to the more conventional and classical types of two decades ago it has been advocated that Baskerville be selected as the national English type face, to supplant Caslon Old Style which has been extensively used by famous book printers in both England and the United States for many years.

Advocates of the Baskerville selection point to purity of his English pedigree and sources, referring to Caslon's Spanish antecedents and the Dutch influence that is noticeable in the general form and design of his letters. Baskerville, on the other hand, is not only credited with having set out to design an entirely new face, but with having charted the course for Didot of France and Italy's Bodoni in their development of modern faces. Other authorities, however, maintain that while Baskerville was Caslon's greatest rival, he acknowledged the latter as the master whose faces he had followed. They also point to slender delicacy of the face rather critically.

As with Caslons, there have been a number of pseudo Baskervilles in circulation. The true Baskerville was lost in France for many years. For his widow sold his entire equipment to a French firm following his death, and legend credits his type with having been melted into bullets during the French revolution.

The Inland Printer for August, 1935

New British Dwarf Type

Dwarf types, approximately 1/10-inch high, cast on specially adapted nodis casters, assembled in slotted holders similar to the multigraph system, and composed by hand on a long grooved stick, are the basis of a new invention designed to eliminate makeready, recently demonstrated at the works of Manifoldia, West Bromwich, Birmingham, England. These plates, carrying type and cuts, halftones, zincs, and electros held in place by spring clips, are used on a web rotary to produce letterpress and finiscreen halftone work at 10,000 an hour.

It is claimed the process eliminates makeready because of precision of the curved saddle carrying the dwarf type, and because of lack of variation in the type itself, which rocks into contact with the paper as the impression cylinder revolves.

According to Inventor Josh Bailey, managing director of Manifoldia, Limited, Ludlow, Linotype, and intertype slugs can be used in the new process by cutting them to dwarf height as they are ejected. Molds are available to permit casting dwarf type on the monotype.

When cast on the nodis or other single-letter casting machines it is delivered into a grooved holder for either hand- or machine setting. For the former a compositor taps the type into a long grooved stick. For machine setting the holders are racked on a new machine, the "Set-o-Type," and run directly into Bailey curved plates (resembling multigraph shells) by an operator who uses a more or less standard typewriter keyboard.

When the Bailey plate has been filled, type and cuts are secured by spring clips. It is proofed on a special hand-operated proof press, corrections are made, and it is clipped in place on the press like a stereo plate.

The illustrated specimens submitted to THE INLAND PRINTER were described as having been printed direct from type and cuts on a reel-fed rotary press at over 10,000 an hour. In a timed

operation twelve plates were put on a double-crown, two-color rotary in 9½ minutes, and were run without makeready. Neither underlay nor overlay was used. A leading British printer has referred to the new process as likely to prove one of the most important innovations since Caxton's day.

Dieckmann Now With Miller

H. E. Dieckmann has resigned his position as New York Manager for the Brandtjen & Kluge Company to become associated with the New York office of Miller Printing Machinery



H. E. DIECKMANN

Company. Dieckmann, after serving overseas in the A. E. F., joined the Chicago sales staff of the Seybold Machine Company and spent eight years with that company covering seventeen midwestern and central states. After a year or so with T. W. & C. B. Sheridan Company, also in a sales capacity. He transferred his activities to sale of the well known Brandtjen & Kluge line of automatic platen press feeders and units. After spending about a year in Chicago he was appointed manager of the New York office, where he served for nine years.

Smilowitz Dies in Brooklyn

Albert Smilowitz, former president of the Girard Press, New York City, died at his Brooklyn home early last month following a heart attack, aged fifty-five. He was born in Roman, Roumania, and came to the United States in 1900. He began work as a compositor and twelve years later acquired the Girard Press, which he headed until his retirement two years ago.

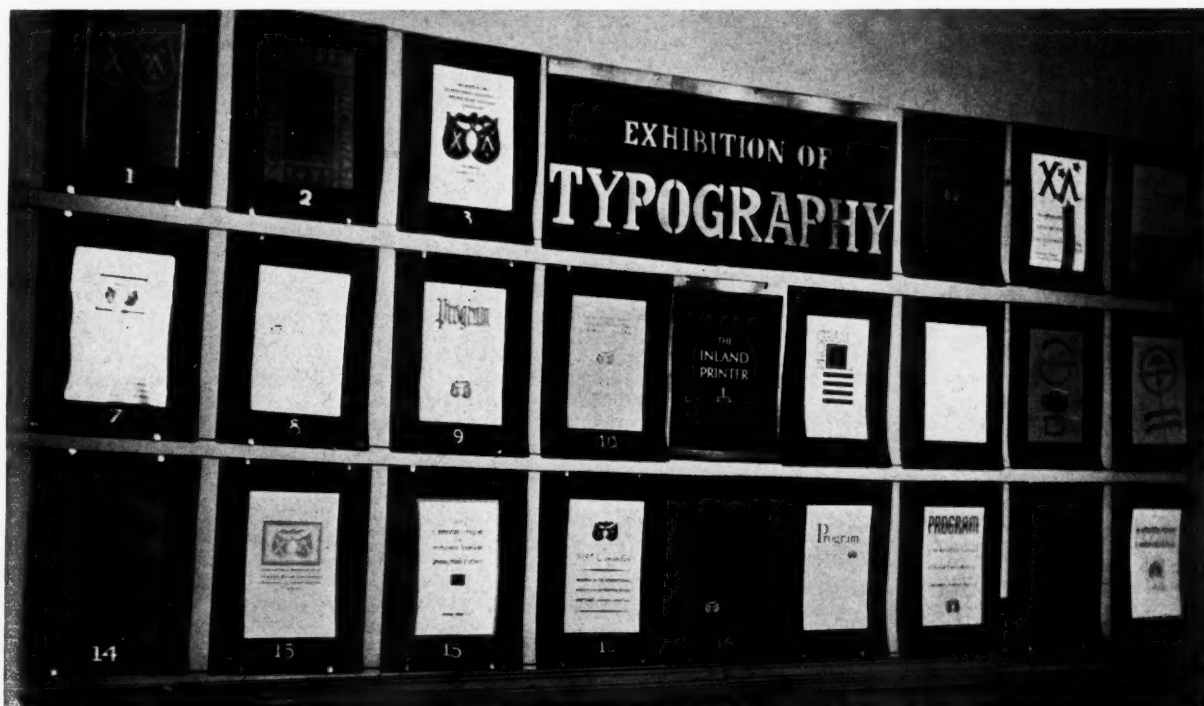
He was president of the Botoshaner Society, a director of the Menorah Home for the Aged, in Brooklyn. He is survived by a widow and two sons.

Hec Mann Stages Exhibit

Heathcote (Hec) Mann, director of typography, Kable Brothers Company, Mount Morris, Illinois, enjoyed the distinction of being the only contestant to land four entries among the first twenty in THE INLAND PRINTER's recent competition to provide a suitable cover for the forthcoming convention of the International Association of Printing House Craftsmen, Cincinnati, August 25 to 28. He had the further distinction of being the only individual contestant to stage a public showing of all entries following announcement of the winners.

The display was held at the Kable Inn galleries, Mount Morris, Illinois, and the event was rather well publicized as an international exhibit in newspapers of Freeport, Rockford, and other nearby towns and cities. International aspects of the competition aroused considerable interest, and visitors most frequently inquired "Which are the foreign entries?"

Specimens were mounted separately on black Buckeye sheets. Paper fasteners were securely attached to each corner of these sheets. Picture wire was then strung through the fasteners and drawn taut, so that each mounting was held at four points. The specimens were suspended in rows, three deep, on exhibition room walls.



Showing how entries in The Inland Printer's Craftsmen Convention Program Cover Competition were displayed during Hec Mann's "one-man" exhibit

Launches Promotion Department

Number Five in the U.T.A.'s "seven-point plan" calls for creation of a Business Promotion Department, which will be under the direction of David A. Porterfield of the association's former marketing department. The first job, already under way, is to get the association's printed specimen library files out of a warehouse where they gathered dust during the late code era. Old samples are being discarded, new ones are being gathered. Shipping portfolios are being made up so that files of specimens can be sent to members.

The newly created department will enlarge the work formerly done by the marketing division. New visual selling devices will be developed as rapidly as possible. Efforts will be made to maintain present markets, and to develop new ones.

As outlined by the association's executive committee, "This activity shall be concerned with promoting and extending the uses for the products of the printing industry. It is also intended to give the printer and his salesmen assistance in the solution of their sales management and sales promotion problems and to assist in overcoming sales difficulties. Necessary information covering sales, advertising, and merchandising methods prevailing in the printing and other industries shall be made available. The products of competitive industries shall be carefully noted and suggestions shall be forthcoming which will be of help to the members of our industry."

Erecting New Office Building

The Harris-Seybold-Potter Company, press manufacturer, Cleveland, Ohio, has let contracts for a \$20,000, two-story office building adjoining its plant. Present office space will be used for manufacturing. The entire office staff will occupy the new structure, which will also include facilities for repair work.

Sales Manager Strong Retires

F. R. Strong, for twenty-five years sales manager for the Rumford Press, Concord, New Hampshire, has resigned, but continues with the organization in a resident sales capacity. General supervision of sales will be assumed by John E. Lewis, who comes to the Rumford Press from the Chicago office of Kable Brothers Company, Mount Morris, Illinois, with whom he has been associated for a number of years. Lewis is a New Englander, having been located in Boston before taking up his recent work in the Middle West.

Death Ends Williams' Career

Dr. Walter Williams, former president of the University of Missouri, and dean of its school of journalism, died at his home in Columbia, Missouri, on July 29, aged seventy-one. Dean Williams is known to newspaper men all over the world as founder of the first school of journalism, and as author of "The Journalists' Creed," which he designed as a code of ethics for newspaper workers.

He had a long and useful career as a journalist, educator, and author, and started many well known newspaper men on their careers. He began newspaper work at the age of fifteen as an apprentice in the composing room of the Boonville (Missouri) *Topic*. His salary was 75 cents a week. Eight years later he became editor and part owner of the Boonville *Advertiser*, and president of the Missouri Press Association.

In 1890 he became editorial director of the Columbia (Missouri) *Herald*. He served as

chairman of the executive committee of the board of curators of the University of Missouri, and in 1908 became dean of its school of journalism. It was the first university department organized exclusively for journalistic instruction, and Dean Williams here worked out a curriculum that served as a pattern for many later schools of journalism.

In 1902 he made a world tour as commissioner of the Louisiana Purchase Exposition to the foreign press, and in 1913 made another



DEAN WALTER WILLIAMS

tour overseas in behalf of the Kahn Foundation for Foreign Travel of American Teachers.

He is a former president of the National Editorial Association, a fellow of the British Institute of Journalists, and also a member of the National Union of Journalists of Great Britain. He is survived by a widow (who was his second wife), two sons, and a daughter.

Miller Visits Mexico City

John J. Miller, for forty-three years a member of the law-printing firm of Bernard & Miller, has retired from active management. A veteran member of the Chicago Rotary Club, he and Mrs. Miller attended the Rotary International convention in Mexico City, June 17 to 21. The trip was also a celebration of the couple's golden wedding anniversary.

Miller entered the printing business in 1892, and soon became a partner of Frederick Barnard, who founded the firm in 1857. He retains his title of vice-president of the company, said to be the oldest law-printing firm in the Midwest. Other officers are: W. F. Barnard, president, and A. Stuart-Elton, secretary-treasurer.

Editors Honor Herman Roe

For twenty-five years Herman Roe has published the Northfield (Minnesota) *News*, during which time he became one of the best known country editors in the country, because of the offices he held in the National Editorial Association, and his ceaseless work in behalf of that organization. Members of the First Minnesota District Editorial Association gathered in Northfield in mid-July to honor Publisher Roe and to help him celebrate a silver anniversary in an appropriate manner.

Hoe Out of Receivership

For more than 100 years R. Hoe and Company, New York City, has manufactured printing presses and auxiliary equipment. The firm has survived wars, panics, prosperity, depressions, and most recently came through a receivership with flying colors. The recently proposed "plan of readjustment" has been approved by security holders and Court, and on July 1 the company returned to its corporate status, with F. L. McCarty as vice-president and general manager of the corporation.

The company suffered financially from a decline in purchases of presses in 1930 and 1931, going into receivership in 1932. McCarty was brought in at that time as a representative of the Irving Trust Company's receivership division. He has been with the Hoe organization since that time, during which he acquired a thorough knowledge of the business, and became well acquainted with the trade.

F. L. McCarty was born in North Andover, Massachusetts, and first worked for the Boston Woven Hose and Rubber Company. He then spent years with the Grayson M-P Murphy interests in management and operation work. Here he examined and reported on many well known industrial concerns, and specialized in actual operation of various businesses controlled or operated by the firm, as ranking resident executive. This work involved investigation of each business, problems of budgeting, design, sales, manufacture, reorganization, and complete operating responsibility.

An announcement over the signature of General Manager McCarty reviews company operation during the readjustment period beginning in 1932 and says, "We have enjoyed good business and have steadily improved the condition of the company and its products. A program of research and development was carried on consistently during this period and as a consequence we are now entering this period of improved business with a very strong financial condition and greatly improved facilities for the manufacture of . . . high-speed newspaper, rotogravure, and magazine printing presses, also stereotype and electrotype platemaking machinery, photoengraving machinery and supplies, as well as the products of our band- and circular-saw department."

The firm's British company, R. Hoe and Company, Limited, is also reported to be in splendid condition and doing an extremely large volume of business.

All executive officers associated with the new general manager have been with the company for years. They include Harry M. Tillinghast, vice-president and sales manager; Addison J. Gallien, vice-president; John M. Masterson, secretary and assistant sales manager; Allen W. Lishawa, treasurer and assistant secretary.

Howard Back From Hawaii

Ward R. Howard, vice-president of the Howard Paper Company and of the Maxwell Paper Company, recently visited the Hawaiian Islands, where he appointed the American Factors, Limited, agent for Howard Bond, Maxwell Offset and Bond. He was accompanied by Mrs. Howard on the voyage.

On the return trip he visited Los Angeles, San Francisco, Portland, and Seattle, and also attended the Pacific Coast Paper Trades Conference at Del Monte, California. On the Coast he was in touch with Blake, Moffitt & Towne houses, agents for his company's products.

Howard is very optimistic about the general situation in the paper business, and looks for slow but steady and substantial improvement.

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He reports that there is a steadily increasing demand for paper products everywhere in the country, and expressed the opinion that the systems built around the code will be preserved. He looks for stabilization and a generally better trade situation rather than for demoralization as a result of the code's passing.

The company's mills are running at capacity and are reported to be steadily increasing their markets. Both houses have been steady and aggressive advertisers, and, according to Howard, their future policy will be even more comprehensive. He was particularly pleased with increasing distribution on the Pacific Coast.

Becker in Europe

Neal Dow Becker, president of Intertype Corporation, sailed for Europe in July to make his annual visit with the company's overseas sales



NEAL DOW BECKER

representatives and subsidiary companies. During July he made his headquarters with Intertype, Limited, at Slough, England, and is spending part of August in the company's offices and manufacturing plant in Berlin.

Edward J. Guinan Resigns

Following the Supreme Court decision on N.R.A., Edward J. Guinan, president of the Baltimore Printers' Association and board chairman of the National League of Printers' Association, resigned both offices. He asserted that since N.R.A. is unconstitutional there is no further incentive for either association to continue. He also opposes holding of a National League convention in Baltimore on the contention that local printers would be compelled to pay half the expenses of the out-of-town members who attend such a meeting.

He views the proposed convention as a hopeless gesture, and as president of the Baltimore group objected to "jeopardizing the good standing and financial condition of this association to National League expenditures." Guinan, seeing no benefit for printers in general, believes his resignation proper and timely.

Master Printer Dies

Charles H. Smith died at his home in Brooklyn on July 8, aged seventy-two. For fifty-six years he was head of R. H. Smith & Brothers, printers located in the Williamsburg section. He was a member of a Brooklyn Turnverein. Smith is survived by a widow, a daughter, two sisters, a stepdaughter and two grandchildren.

Printing Educators Plan to Carry On

Printing educators who attended the Fourteenth Annual Conference on Printing Education, at Wentworth Institute, Boston, June 24 to 26, carried through a comprehensive program and laid plans for continuing organized educational work through cooperation of the American Institute of Graphic Arts, and with other support in which all branches of the industry will be invited to participate. One hundred teachers were registered from all parts of the country, and many New England printers and educators attended all sessions. Attractively displayed exhibits presented the work of printing schools, projects by teachers, specimens of printing projects sponsored by the National Educational Association, a silk-screen exhibit assembled by the educational commission of the International Association of Printing House Craftsmen, and the "Fifty Books" exhibit.

The meeting opened with a brief tribute to the memory of Toby Rubovits, the Chicago printer who gave many years of outstanding service to educational work.

After cordial greetings from Principal Frederick E. Dobbs and the Honorable James M. Morton, Junior, of Wentworth Institute, and Edward C. Emerson, representing the Public School System of Boston, three new educational movements were presented by able speakers. The National Apprenticeship Training Plan, started under the N.R.A. and now a part of the National Youth Movement, was explained by W. F. Patterson, executive secretary, Federal Committee on Apprentice Training, Washington, D. C. Patterson lauded the work that had been done by and for the printing industry under the name of printing education, and urged that cooperation be given the Federal training plan. A paper prepared by Dr. Paul L. Cressman, director of vocational education, Lansing, Michigan, told of a movement known as The Future Craftsmen of America, sponsored by the American Vocational Association. In it he pointed out that the pioneering education work carried on in printing fitted well with the new undertaking in vocational education. Philip J. McAteer, of the New England Electrotone Company, and actively interested in printing-craftsmen affairs, followed with a stirring address on The Junior Craftsmen Movement, the new enterprise of the International Association of Printing House Craftsmen. This address was one of the high spots of the conference. McAteer holds that it is the business of the printing industry to control and conduct its own training work rather than to delegate it to the Federal Government. He expressed his faith in printing education as carried on by schools of printing, with proper industry supervision.

A letter from Joy Elmer Morgan, editor of *The Journal*, official organ of the National Education Association, proposed the organization of Student Graphic Arts Clubs in printing schools under cooperative sponsorship of his organization and the National Printing Education Movement. The conference voted to participate. Patrick J. Smith, president Boston Club of Printing House Craftsmen, presided.

In the afternoon, Harry L. Gage, vice-president Mergenthaler Linotype Company, assisted by Arthur V. Howland, reviewed the Tileston & Hollingsworth Calendar. This annual feature came up to the highest expectations of the assembled teachers.

The second morning was given over to the discussion of problems and experiences of teachers. Edward C. Emerson spoke on The

Responsibility of the Teacher of Printing in an Organized System of Education, preceding discussion of the following papers:

The Teacher and the School Publication, by C. Harold Lauck, Lee School of Journalism, Washington and Lee University, Lexington, Virginia; The Teacher's Responsibility for Safety and Health Instruction, by R. Randolph Karch, Arsenal Junior High School, Pittsburgh, Pennsylvania; Handling the Related Subjects, by Charles M. Doherty, Roxbury Memorial High School, Boston; Teaching Girls the Art and Practice of Printing, by Charles W. Kellogg, David Hale Fanning Trade School for Girls, Worcester, Massachusetts; Present-Day Teacher Training, by C. W. Hague, State Teachers' College, Fitchburg, Massachusetts.

Under the heading of Experiences, subjects and speakers included: The Place of Industrial Arts Printing in the Integration Movement, by Hugh H. Flaherty, Sewanhaka High School, Floral Park, New York; School-Made Rubber Printing Plates, by Adolph J. Schabel, Schuyler Senior High School, Albany, New York; Teaching the New Typography, by Gerald Lund, Ottmar Mergenthaler School of Printing, Baltimore, Maryland; and Outside Contacts That Have Helped Me as a Teacher, by E. S. French, McKinley High School, Washington, D. C.

Allan Robinson, principal of the Ottmar Mergenthaler School of Printing, Baltimore, presided. The conference visited the plant of the Christian Science Monitor Publishing Company in the afternoon.

A. W. Finlay, of the George H. Ellis Company, president of the Boston Typothetae, was toastmaster at the annual conference dinner. Robert O. Small, director of vocational education for the Commonwealth of Massachusetts, was the first speaker. Harry L. Gage announced that the United Typothetae of America had made no provisions for continuing its educational program under the recently announced trade-association plan. He said, however, that the American Institute of Graphic Arts would carry on, hoping that adequate provisions could be made for drawing on all branches of the graphic arts industries for support of the National Printing Education Movement. George H. Carter, former Public Printer, now assistant to the president of the Lanston Monotype Machine Company, spoke feelingly on his long interest in education for the industry and expressed hope that the program would not be halted at this time.

Each guest received a copy of "The Beginnings of Printing in Virginia," by Douglas C. McMurtrie. The booklet was designed and printed by C. Harold Lauck, Journalism Laboratory, Washington and Lee University, and was bound by his wife, Ida Baskerville Lauck.

The third day was devoted to developments within the industry and to future activities. B. R. Canfield, director of sales and advertising department, Babson Institute, Wellesley, Massachusetts, spoke on illustrative photography, using slides taken from 1,000 best pictures in the field of industrial photography. John Backus, director of the department of education, American Type Founders Sales Corporation, presided.

Hupp E. Otto, McKinley Trade School, Wheeling, West Virginia, presided at the final session. John E. Fintz, supervisor of industrial arts, Cleveland Public Schools, gave results of a questionnaire on the testing of printing students. Chester A. Lyle, McKinley High School,

Canton, Ohio, chairman of the conference committee on Printing Education Week, told of its observance in 1935, and urged that in 1936 it be observed during the week of Franklin's birthday. The suggestion was approved. The final address was by J. Henry Holloway, principal of the New York School of Printing, on The New Challenge in Graphic Arts Education.

The conference, by a resolution, authorized holding of the Fifteenth Annual Conference on Printing Education in Baltimore, Maryland, during June, 1936. A second resolution commended the efforts of John E. Mansfield, head of the department of printing, Wentworth Institute, chairman of the local committee, and his fellow workers, for splendid handling of arrangements for the conference. A third authorized organization of state and local guilds of printing teachers to effect a more permanent organization. A fourth expressed appreciation to printing-trade journals for their support of the cause of printing education.

The following committee was appointed to serve as the general committee to plan for the 1936 program of printing education:

Fred J. Hartman, director of education, The American Institute of Graphic Arts, New York City, chairman; J. Henry Holloway, principal, New York School of Printing, New York City; Ralph W. Polk, supervisor of printing instruction, Detroit Public Schools, Detroit, Michigan; Atwell L. Jobe, head of department of printing, Frank Wiggins Trade School, Los Angeles, California; Allan Robinson, principal, Ottmar Mergenthaler School of Printing, Baltimore, Maryland, chairman of committee on exhibits; Ralph T. Bishop, head of department of printing, Colorado State Teachers' College, Greeley, Colorado; C. Harold Lauck, instructor in printing, Washington and Lee University, Lexington, Virginia; John Backus, director of education department, American Type Founders Sales Corporation, Elizabeth, New Jersey; Walter H. Handley, instructor in printing, Central Technical School, Toronto, Ontario, Canada; Arthur E. Harley, instructor in printing, Central High School, Kansas City, Missouri; Chester A. Lyle, instructor in printing, McKinley High School, Canton, Ohio, chairman of Printing Education Week committee; John E. Fintz, supervisor of industrial education, Cleveland Public Schools, Cleveland, Ohio, chairman of committee on survey and research; Patrick J. Smith, coordinator, Roxbury Memorial High School, located in Boston, Massachusetts.

Prints \$47,000,000,000

Printing stands very high as an industry for the value added to raw materials by the process of manufacture. But none can hope to rival the production of over \$47,000,000,000 worth of negotiable paper at the Bureau of Engraving and Printing in Washington for the fiscal year ended June 30, 1935. Furthermore, the department exceeded the previous year's volume by over \$5,000,000,000, which would be regarded by any printer as a very satisfactory increase in a depression year.

All departments made a very good showing. Nearly \$41,000,000 in "bonds, notes, and certificates of indebtedness" were produced. New business was not neglected either, as there was heavy demand for revenue stamps. Production of strip stamps for liquor bottles totaled over 10,500,000,000, and postage stamps ran slightly over 13,800,000,000.

Business was good at the mint, partly due to slot machines and chain letters, which caused a quite heavy demand for small coins, including 412,266,000 pennies, 61,982,003 nickels, 69,413,000 dimes, and 48,905,252 quarters.

NEW EQUIPMENT FOR THE PRINTER

THE INTRODUCTION of Egmont type in this country by Continental Typefounders Association and The Intertype Company is now being effected through an elaborate specimen showing. The series was designed by S. H. de Roos, Dutch designer, whose work is well known in Europe and America, and has been under development since 1932 when a few sizes were first shown in Leipsic, Germany. The type is named after a Dutch nobleman who lost his life in the cause of patriotism.

The accompanying specimens show Egmont Light in roman and italic. The roman is avail-

available. Specimen sheets may be obtained from the Intertype Corporation, direct or in care of THE INLAND PRINTER.

A NEW AID to quick drying of printing inks is known as Stimulator. Its use is suggested in preference to additional dryer as a stimulant to the dryer already there, causing it to act faster, without drying hard enough to prevent "trapping" of subsequent colors.

Sponsors advise that Stimulator does not dry on the press, but when it comes in contact with the heating element on the delivery end, heat causes it to oxidize and dry within an hour. It is said to contain no grease, so does not affect gloss of the ink; does not cause "fill-ups," corrode or change color, so may be used safely in the lightest tints; acts as a penetrator in inks that might otherwise offset; aids in drying "first-down" colors so that following ones will "overprint" successfully.

A two-color circular describing Stimulator may be had from Roberts & Porter, Incorporated (sole distributors), direct, or in care of THE INLAND PRINTER.

CASLON BOLD ITALIC has been added to the matrix fonts offered by the Ludlow Typograph Company, and enables Ludlow users to add a new series of weight and strength to the popular Caslon family. The face is available in sizes from twelve to forty-eight point. Matrices are

EGMONT LIGHT IS
available from 8 to 60 pt.
EGMONT ITALICS
available from 8 to 36 pt.

able in a full range of sizes from eight- through sixty-point, and the italic from eight- through thirty-six-point. The series is completed by a medium weight in both roman and italic, in the same range of sizes, and a bold is available in roman only. Specimen sheets may be obtained by addressing either sponsor, direct or in care of THE INLAND PRINTER.

A FLAT BELT-CUTTING TOOL that employs a new principle has been developed and patented by the Flexible Steel Lacing Company. The conventional belt cutter works from above, like a paper knife, but in this device the cut is made by pushing a knife through the belt from one side to the other. The knife is mounted on a plunger, in a slot, and operates by direct arm push without mechanical leverage. A knife of special alloy steel goes through most belting "like cutting cheese," says the sponsor, but will cut even the thickest and toughest belt up to eight inches in width with surprisingly little effort. The belt is held immovable by an equalizing clamp or hold-down while the cut is being made. Literature may be obtained from the Flexible Steel Lacing Company, direct or in care of this office.

A NEW TYPE FACE for newspapers called Intertype Regal has been announced by the Intertype Corporation. It is made in two styles, No. 1 and No. 2, the latter face being slightly larger, but otherwise identical. The No. 1 was

THIS PARAGRAPH set in 8-point
Intertype Regal No. 1 with Bold 12

THIS PARAGRAPH set in 8-point
Intertype Regal No. 2 with Bold 12

designed especially for the Chicago *Tribune*, which has just installed a complete new dress of this face.

Intertype Regal is closely related to Intertype Ideal News, but is somewhat lighter, with more white space inside the letters. The usual combinations with bold faces and italics will be

OLD EDITION Ludlow designs

Ludlow matrix fonts include Caslon Bold Italic

made on angular bodies, affording a full-kerning design which, like all Ludlow italics, is reported to be unbreakable on the press or under the stereotyping roller. Two specimen lines of the face are shown herewith. Complete specimen showings are available on request to the Ludlow Typograph Company, direct or in care of this office.

WITH ITS LATEST cutting the Mergenthaler Linotype Company has available Memphis Bold, Medium, Light, each with its italic, in two-letter matrices from six to fourteen point, and in one-letter matrices from eighteen to thirty-six point, for keyboard use. On the All-Purpose Linotype all three weights and italics are available, or in process of manufacture, from six to 144 point. The following one-line showings are in the twelve-point size of Memphis Bold, Medium, and Light, with Italic.

ABCDEFGHIJKLMNO 123
ABCDEFGHIJKLMNO 123
ABCDEFGHIJKLMNO 123
ABCDEFGHIJKLMNO 123
ABCDEFGHIJKLMNO 123
ABCDEFGHIJKLMNO 123

Mergenthaler making many Memphis matrices

The Inland Printer for August, 1935

ABCDEF GHIJ KL MNOP QRSTUVWXY ZG&E	1234567890
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG&E	1234567890
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG&E	1234567
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG&E	1234567
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG&E	123
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG	123
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG	123
ABCDEF GHIJ KL MNOP QRSTUVWXY ZG	123
ABCDEF GHIJ KL MNOP QRSTUV	123
ABCDEF GHIJ KL MNOP QRSTUV	123
ABCDEF GHIJ KL MNOP QRST	123
ABCDEF GHIJ KL MNOP QRST	123
ABCDEF GHIJ KL MNOP	123
ABCDEF GHIJ KL MNOP	123

More detailed specimen showings may be obtained from the Mergenthaler Linotype Company, direct or in care of this office.

Thus far, the service is available only in New England, but will be extended to other portions of the country as the demand grows. Full information and descriptive matter may be obtained from Trussell Manufacturing Company, in care of THE INLAND PRINTER.

It presents simple tests for judging gummed paper, showing how to check samples for color variation, how to determine direction of grain, tests for gumming, sizing, strength, and surface. Illustrated pages describe a number of Dennison quality tests for viscosity of glue, weight of glue, moisture, flatness, finish, size, printing. Various gummings are described, and a chart shows which ones to order for use on various kinds of paper, textiles, wood, leather, and metals. Two pages are devoted to conditions affecting the handling of gummed paper. The booklet concludes with a description of the company's gummed-paper line.

Vogeltype Aligning Paper and a typewriter with special characters were recently used for

During the year ended June 15, 1935, 448 Vandercook proof presses of various types have been shipped to France. Cliches Union (formerly Etablissements Gillot), Paris, has used one of the company's proving machines for several years and has just ordered three more. Vandercook engravers' presses are popular in Europe, as well as in the United States, where they are used by hundreds of photoengravers, in addition to thousands of printers.

Equipment Makers to Advertise

A committee of the National Printing Equipment Association headed by Joseph T. Mackey, president, Mergenthaler Linotype Company, is now at work raising a fund of \$42,000 for its impending coöperative campaign to advertise advertising. At the same time an advisory committee made up of representatives of national advertising and publishing organizations, headed by William H. Johns, president, Batten, Barton, Durstine, & Osborn, Incorporated, is considering copy suggestions. The movement has already advanced to where a start can be made within sixty or ninety days.

The National Printing Equipment Association originally proposed to newspapers of the country that they make arrangements to share the cost of space used to promote advertising to the public. Newspaper publishers countered with an offer to donate the space if given high-grade copy to fill it. The \$42,000 fund represents estimated cost of twelve advertisements supplied in mat form to about 2,000 newspapers that are expected to participate.

The advisory committee is now ready to direct production, and while actual copy has not been approved, the idea of statistical presentations has been definitely rejected. It is believed that effectiveness of the campaign will depend on quality of the copy, so it is planned to spend about \$30,000 on talent in order to get the superlative copy, art, and typography desired to represent the highest standards of advertising technique. The committee is favorably disposed towards suggestions involving semi-humorous appeals, using a merchandising approach to the advertising of advertising that will promote recovery by building consumer confidence up to the buying point.

Starting All Over Again

Major B. F. Waite, Johnson City, New York, ninety-one-year-old Civil War veteran, is starting all over again in the printing and publishing business. Major Waite was editor and publisher of the weekly *Life and Herald* in Johnson City, according to *The Linotype News*, until illness caused him to relinquish this property. He is now planning to do general printing and specialty work. "I am young," he says, "vigorous, and able to set type, run a linotype, kick a press, or run one fed by power on any sort of work that comes into the shop."

Seeks Occupation Tax Injunction

The question of whether printing is a commodity or a service may soon be settled legally in Illinois, for the Chicago Graphic Arts Federation is instituting court action designed to discontinue the 3 per cent occupation (sales) tax as applied to printers and lithographers. Illinois photoengravers have already taken similar legal steps and have obtained exemption from tax payments.

The Federation, acting for printers and lithographers in Chicago and Illinois, launched its proposal of a test on April 19, when "a special bulletin and confidential report blank were sent to the trade inviting those who wished to participate to file their signatures, pending action. A total of 165 printers are taking part and have sent in checks covering their tax collections for the month of June when the tax was still on a 2 per cent basis. Checks filed by July 15 totaled between \$12,000 and \$13,000. On the present 3 per cent basis, with the same volume of business, collections will be considerably larger. The tax payments have been deposited in a special account known as the Graphic Arts Occupation Tax Escrow Fund.

Attorneys representing the Federation and participating members are now preparing to ask for a temporary injunction which will start the action for a permanent injunction against application of the tax to printing. There is a possibility that action may be delayed, due to the vacation period, since only one judge with authority to grant the injunction is sitting.

Printers in other states where similar actions are contemplated or pending will await outcome of this test case with considerable interest.

"Bob" Heywang Dies Suddenly

Robert F. Heywang, manager of the ATF Buffalo, New York, office, succumbed to a severe stomach ailment on July 3, aged fifty-two. His sudden death came as a shock to the entire ATF organization and his many friends.



ROBERT F. HEYWANG

Heywang started in the ATF Buffalo office in 1901 as a bill clerk, and continued with the company up to the time of his death, except for seven years when he was in the printing business for himself. He was trained by R. V. Waldo and "Huey" Baxter, from whom he obtained very thorough knowledge of typographical matters.

He later was placed in charge of counter trade, then became an outside city salesman. Because of his splendid record as a salesman he was appointed manager of the firm's Pittsburgh office, where he built up a large following. Early in 1934 he turned the branch over to "Russ" Borton and returned to Buffalo to take charge of the office there, where he remained until overtaken by illness.

Typographers Go Nautical

The Advertising Typographers of America will change a long-standing custom this year, for instead of holding its convention at the same time and place as the United Typothetae of America, it will convene aboard a steamer bound for Bermuda. The ship will leave New York City on October 12, and will be gone six to nine days. According to a bulletin from Secretary Albert Abraham, the reservations already received assure success of the convention trip. Arrangements have been made to combine business and pleasure in ways that will make the trip most enjoyable.

German Printers Maintain Prices

According to a recent bulletin which accompanied and was a digest of a four-page folder in German, printers in Germany pay their bills and do not chisel prices. The Berlin press release is entitled, "German Federation of Master Printers enforces compulsory membership and economic price level." Text of the bulletin is as follows:

"According to a decree of the Minister for Economic Affairs, Doctor Schacht, every master printer in Germany is compelled to be a member of the Federation of Master Printers. There are about 13,000 master printers in Germany.

"Another decree of the Commissioner for Price Control, Doctor Goerdeler, authorizes the Federation of Master Printers to issue an 'Order for the Printing Industry.' In this 'order' every master printer is compelled to maintain a costing system. The Federation of Master Printers is creating bookkeeping offices in all parts of the country to handle the prescribed bookkeeping for those printers who do not wish to do it themselves. A moderate fee is charged for this service. If a printer wishes to quote below the minimum guide prices fixed by the Federation, he must advise the Federation of his intention to do so and, if required by the Federation, he must also provide proof to the effect that he has met his liabilities in respect of taxes, subscriptions to trade associations, social insurance premiums and wages. In repeated cases within one month he has to provide further proof that he has met his obligations also to his creditors.

"In case of violations, a Board of Investigation may apply to the Commissioner for Price Control to prohibit the owner or manager of a printing concern to continue the management of a firm, or to close the printing plant altogether.

"It is hoped that these measures will succeed in establishing economic prices in the German printing industry. Further particulars are given in No. 46/47 of the *Zeitschrift* of June 12."

Improves Color-Plate Process

Colorgraph, a process for color printing without color plates that has been in semi-experimental stages for a number of years, has been patented and is now being licensed for printers' use by its inventor, Victor Peterson, of Chicago. Users report that the process enables them to sell colors that would not otherwise be used.

Colorgraph results, according to its inventor, are similar to those obtained from conventional process-color printing, and effects a saving in color-plate costs. It is said that every variation of color from full strength to the lightest tint can be produced, and hairline register is possible. When printing subjects such as colored maps and charts, where Ben Day plates are ordinarily employed, the process is reported to be particularly economical.

Colorgraph, states the inventor, is neither expensive nor difficult to install. It can be used on any flat-bed, vertical, or job press without additional machinery. "Any experienced pressman can learn to use Colorgraph in a very short time. It is a revolutionary advance in the printing business, but its application will not upset the methods or routine of a printing plant in any way."

A. C. Schefer, of Los Angeles, represents the new process on the Pacific Coast, from where a printer user recently wrote, "This process has been a big aid to us in selling extra presswork which otherwise would not have been obtainable, and as we feel that our profits are made in the pressroom, we never overlook an opportunity to talk extra colors to our present clients or prospective clients."

The Inland Printer for August, 1935



For over twenty years there has been a swing to Linotype in the commercial printing field. Now that printers are once more buying new equipment, this trend gains momentum

FOR TWO REASONS:

(1)

The bitter competition of the last few years has impressed every printer with the urgent necessity of introducing every production economy that is consistent with the maintenance of quality standards.

(2)

During these years, Linotype has been developing its typographic resources, together with mechanical improvements which give faster and more flexible composition and a superior printing surface.

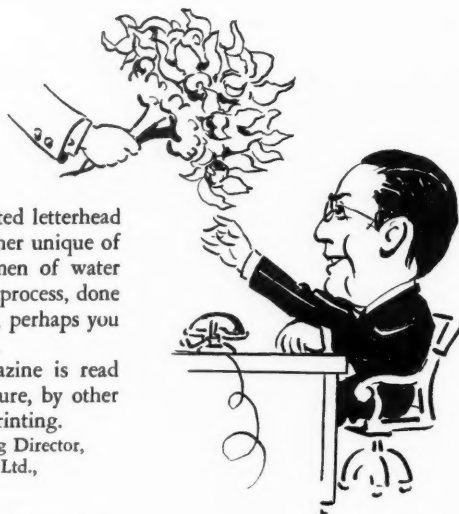
MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

SAN FRANCISCO • CHICAGO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA • REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Display Lines set on the A-P-L in Granjon and Granjon Italic

Please Mention The Inland Printer When Writing to Advertisers



- We think the four-page illustrated letterhead on which this letter is typed is rather unique of its kind, and a rather fine specimen of water colour printing by our "trucolour" process, done with ordinary blocks. If you agree, perhaps you would review it in a coming issue.

This section of your fine magazine is read with interest by us, and we feel sure, by other printers who aim at high-grade printing.

H. J. RAMSEY, Managing Director,
Ramsey Publishing Pty. Ltd.,
Melbourne, Australia.

- While I am at it, I want to say that our allegiance to THE INLAND PRINTER has never wavered, and we find it the old reliable still sitting up in the front seat where it always was.

S. T. LEYDEN, General Manager,
Jones & Kroeger Company,
Winona, Minnesota.

- By the way, on Saturday I placed in my correspondence folder a note to remind me to write you commenting on the May issue of THE INLAND PRINTER.

I enjoyed it a lot because it is such an attractive issue. It is full of beautiful color work which catches the eye very quickly.

In these days, when color is such a predominant feature in printing, I think you are to be congratulated on the excellent issue of THE INLAND PRINTER for the month of May.

JAMES H. SWEENEY, Western Manager,
Lanston Monotype Machine Company,
Chicago, Illinois.

- We have subscribed to THE INLAND PRINTER for many years. It is a publication no printer can afford to be without.

EDWARD VARDON, Director,
Vardon & Sons Ltd.,
Adelaide, New South Wales.

- Please pass my thanks along to Mr. Frazier for his kindness in sending the clipping from Newspaper News (Australia). We have had quite a number of foreign inquiries through THE INLAND PRINTER, and you are to be congratulated on the quality of your circulation.

RICHARD SHORT,
Meinograph Process, Inc.,
Detroit, Michigan.

- I started taking your magazine on the advice of one of the fellows from whom I bought some of my equipment, and now I wish I had known about it long before, as this is my first adventure into business of any kind. In just the three copies of your magazine that I have received, the information that I have read gives me new hopes and new ideas.

DONALD D. CLEVELAND,
The Cleveland Print Shop,
Cherryvale, Kansas.

- As readers of your journal, we want to say that we find considerable help in its columns, and much matter of general interest.

S. W. BRAND,
Modern Printing Company,
Adelaide, South Australia.

- The May issue of THE INLAND PRINTER is so full of so many interesting, appealing, and helpful things that it would take a long letter to tell you how much I appreciate it. You not only keep up the pace, but you keep beating your own fine record. It is through THE INLAND PRINTER that I really learn that things worth while are actually happening in the field of printerdom.

HARRY S. STUFF,
Times-Mirror Printing & Binding House,
Los Angeles, California.

- Both Mr. Hausher and myself find THE INLAND PRINTER not only interesting but highly educational, and it covers the field perhaps more thoroughly than does any other trade publication.

WILLIAM MANEKE,
Maneke-Hausher Printing Company,
Tulsa, Oklahoma.

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. BARMA SALES AGENCY, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

1936 CALENDAR PADS, ranging in size from 1x1 1/4 to 10 1/2 x 20 inches, including Black and White, India Tint, Red and Black, Brown and White, fish pads, three-months-at-a-glance pads, and gold cover pads. Write for Catalog. GOES LITHOGRAPHING CO., 21 West 61st St., Chicago.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6541 Cottage Grove, Chicago.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Christmas Cards

XMAS CARDS FOR THE TRADE—Two beautiful one-gauge assortments and complete line of Personal Christmas Cards to select from; can be easily imprinted. Write for catalog or request samples on approval. NEW ENGLAND ART PUBLISHERS, North Abington, 108, Mass.

Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 1/4 by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Hebrew New Year Greeting Cards

FINEST LINE IN AMERICA, especially designed for imprinting; priced low; all new designs. BEACON GREETING CARD COMPANY, 605 N. St. Clair St., Pittsburgh, Pa.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG CO., 226 W. Columbia Ave., Philadelphia, Pa.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

Printing Presses

MILLER PRINTING MACHINERY CO.—Manufacturers of modern single color and two-color flat-bed automatic presses; automatic job presses; Miller Saw-Trimmers in all models. Pittsburgh, Pa.

DUPLIX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers. UTILITY HEATER CO., 239 Center Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 27 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 2135 Pine St., corner of 22d.; Chicago, 517-519 W. Monroe St.; Detroit, 657 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 E. 45th St., New York, producers of Futura, Bernhard, Lucian, Bernhard Cursive, Bauer Bodoni, Trafton Script, Weiss, Beton, Corvinus and Gillies. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 N. Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 E. 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 W. Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: The J. C. Niner Co., 26 S. Gay St., Baltimore, Md.; James H. Holt, 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas; William E. Barclay, 509 Chestnut St., St. Louis, Mo.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, Goudy Village Foundry types, printers' equipment and composing room supplies. Representatives in all principal cities.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 95

August, 1935

Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Lecester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESSEN KIOSKOMPANI, Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

** Guaranteed Machines for Immediate Delivery **

AUTOMATICS:

Miehle Verticals

"B" Kellys

No. 1 and 2 Kellys

No. 4 Miehle automatic Units

CYLINDERS

Two Color Miehles 56" to 70"

Single color Miehles, all sizes

Babcock and Premiers

NOTE—Feeders and extension deliveries for above, if desired



MISCELLANEOUS

Power cutter—all stand-

ard makes and sizes

Cutters and creners

Stitchers

Folders

Patent base

SPECIAL 1-5/0 Two color Miehle; 65 inch; with feeder and extension delivery.

On ANY MACHINERY requirements—get our prices.

HOOD-FALCO CORPORATION

Chicago Office
608 S. DEARBORN ST.
Tel. Hamson 5643

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVE.
Tel. Hancock 3115

Megill's Patent SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen. 50c set of 3.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950B, Chicago, Ill.

BUSINESS OPPORTUNITIES

FOR SALE at a great sacrifice, controlling interest or any portion of stock in a rural newspaper and job printing plant, modernly equipped, grossing over \$50,000 annually before the depression; excellent opportunity. STAMFORD PRESS, Inc., Stamford, N. Y.

FOR SALE

PRINTING PLANT—Equipment consists of Linotype, Kelly, Miehle Vertical, Plated Presses, Seybold Cutter, Ruling Machine, Bindery; in fact, a complete plant ready to step in and continue an established business. Owner wishes to retire. C. M. STRANGE, 325 S. E. 1st Ave., Miami, Fla.

9x12 1/2 Rotaprint Offset Press with special ink roller attachments for better distribution, and 8x10 Process Camera complete with lenses; bargain. \$1000 cash. PASSANTINO, 250 W. 49th St., New York City.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars, JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn St., Chicago, Ill.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

BUY NOW—PAY NEXT FALL. New summer terms on Routers, Casting Boxes, MatMakers and TrimOsaws. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Michigan.

FOR SALE—44-inch Seybold cutting machine. G 821

HELP WANTED

Executives

WANTED: A SPECIALTY—An unusual man with an unusual idea can make a connection with a long established, well managed, amply financed printing establishment in the middle west; such a man will be given free rein to develop and market this unusual product and will be given every assistance in forming a connection which will be staple and be a good income producer. Correspondence invited. G 868

Salesmen

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S. M., The Inland Printer, 205 West Wacker Drive, Chicago, Ill.

SITUATIONS WANTED

Composing Room

COMPOSING ROOM FOREMAN: 20 years' experience in Chicago; run department systematically and get results; go anywhere; steady and reliable. G 818

COMPOSITOR, accustomed to high-grade work, desires position: is an experienced reader—first to final; can take charge. G 866

Executives

AN UNUSUAL MAN for an unusual job, as plant foreman, is available with sufficient experience and ability to make a job shop or job shop and newspaper plant make more money; practical printer, estimator, fast, accurate; know all phases of plant operation; church and lodge man, who can get more business and earn you a profit; go anywhere. G 820

EXECUTIVE, either business or production; has a fine record of achievement; comes highly recommended. Write today. G 797

Plant Superintendent

PLANT SUPERINTENDENT—composition, layout, lineup, lockup, proofreading, okaying; producing fine process, black and white, and water color printing economically; 17 years' experience; excellent references. G 848

Pressroom

PRESSMAN—Young man, 24, thoroughly experienced on platens, cylinders, and automatics; produce high-grade production, label, color, halftones, etc.; fast and efficient worker. A letter may lead to mutual satisfaction. S. J. PICCIONE, JR., 434 E. Vermilion, Lafayette, La.

PRESSROOM EXECUTIVE or foreman: now employed: 25 years' experience, book, publication and color work: can furnish references. G 823

Proofroom

PROOFREADER, now employed, in charge of proofroom of concern producing some of the finest college catalogues in the land, desires new connection in New York City: University trained: eighteen years' experience in every branch of printing: a past master of typographic style and of the English language: can match ability with the best in the country: test of ability invited: union. G 867

Typographer

PRINTING DESIGNER desires connection with progressive commercial and advertising printer or advertising agency: expert layout, typographical design: copywriting experience: best of references: modest starting salary. Samples and complete information on request. G 869

TYPOGRAPHER-EXECUTIVE—Can sell, supervise, estimate, buy—handle complete advertising campaigns—expert copy, layout. G 863

WANTED TO PURCHASE

WANTED—Two-color Miehle press with automatic feed and extension delivery or Harris automatic rotary press to take sheets approximately 30 x 40 inches or 40 x 50 inches. G 861

WANTED—American roughing or pebbling machine, 20-inch rollers, bench style. BATCHER, 1520 Cass Street, Omaha, Nebraska.



Redington Counters

Old Friend of Every Printer

F. B. REDINGTON CO.

109 South Sangamon Street - Chicago

VELLUMS and FABRICS

For Commercial Printers

Lithographers, Engravers, Novelty Manufacturers, Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

An Easy Seller—A Profit Maker

A Line
for the
Printer

*Rite-Fine
Stationery*

A Gift
Box
that's
a Winner

U. S. PATENT NO. 1656379



"The handy box with a useful drawer."
Sheets slide out on a shelf—
Easy to remove one

A drawer for pencils, pens,
erasers, stamps, etc.

BEAUTIFUL BOX CONTAINS

100 Sheets and 100 Envelopes

45c to 80c per box to Printing Trade

THE Five Appeals mean quick sales—Smart, Quality Paper; Beautiful Modernistic Box; Novelty Drawer for Pencils, Stamps, etc.; Large Quantity in Box; Low Price.

Every printer should know about RITE-FINE STATIONERY. There is always a demand for stationery. Cash in on this demand with RITE-FINE.

Attractive selection of Grades, Finishes and Colors.

3 Sizes—9 Kinds of Paper—5 Finishes—White and Colors

SEND FOR SAMPLES, PRICES AND SELLING SUGGESTIONS

THE MILLS ENVELOPE CO.

538 S. Wells St., CHICAGO

new STYLES IDEAS SUBJECTS



Goes Holiday Line for 1935..

• YOU CAN INCREASE YOUR Fall and Winter profits with Goes Holiday Line for 1935. It includes more than 100 styles of Holiday Letterheads and Folders; all lithographed in radiant yuletide colors which immediately bring thoughts of Christmas cheer. • If you'll show these beautiful samples you'll not only SELL MORE printing but you'll make a larger profit on what you do sell. You'll get your regular profit on the printing plus a SUBSTANTIAL profit on the stock itself.

• Send today for your **FREE Sample Kit** which contains a wealth of Selling Helps as well as samples. Then show the samples, and you'll sell them... and make money by selling them. Do it **NOW!**

Goes

Lithographing Company

35 WEST 61st STREET, CHICAGO
53 - K PARK PLACE, NEW YORK



These
Booklets
Will
Save
You Time
and
Money!

Nine thousand copies have already been distributed among printers at their request, who right now are applying their teachings to simplify gummed paper printing. Write for copies today. They are yours merely for the asking.

ASK YOUR DISTRIBUTOR FOR TROJAN GUMMED PAPER

THE GUMMED PRODUCTS COMPANY

Offices—TROY, OHIO—MILLS

Sales Branches: Chicago Cincinnati Cleveland New York Los Angeles St. Louis

Trojan Gummed Paper
"IT'S PROCESSED"

The Gummed Products Company, Troy, Ohio.

Send me a free copy of ☐ "Printing on Gummed Papers," ☐ "How to Select Trojan Gummed Paper." Also the name of nearest distributor.

Name.....

Firm.....

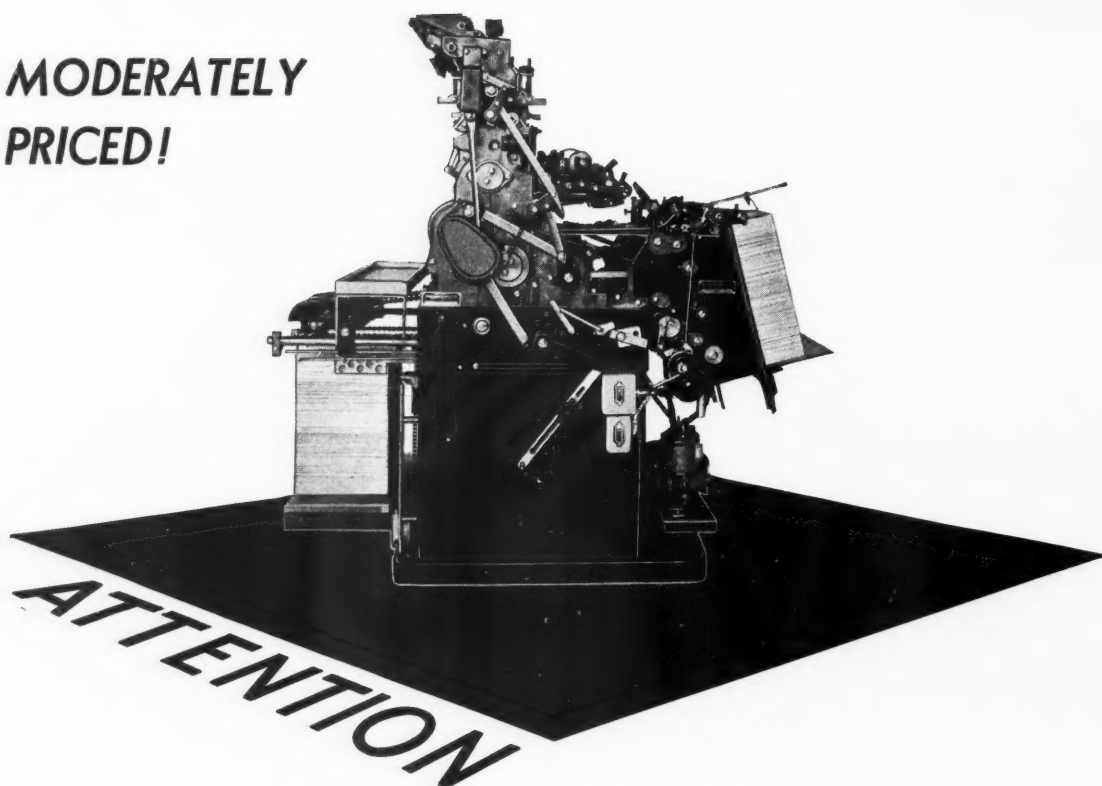
Address.....

City..... State.....

(Please attach to your business stationery)



**MODERATELY
PRICED!**



"I have been a printing pressman for twenty years and sometime ago I could foresee the future in the printing industry was to be offset. I was fortunate to connect with a small firm here in Chicago that had just put in your 14x20 offset and was able with my knowledge of printing to master the offset work.

"I like the Webendorfer very much, this is the neatest job I have seen, the clean and sharp work I have produced with the speed sure did surprise me.

"The printer of today that is thinking of the future should get a Webendorfer if he wants to keep ahead of his competitors.

"I will always be a booster of this machine, and if you wish you may use this letter in any way you may deem best."



WE HAVE AN OFFSET SCHOOL FOR TEACHING THIS PROCESS

"SIMPLIFIED OFFSET"

GET YOUR COPY OF THIS BOOK TODAY—
NO COST—NO OBLIGATION

SHEET OFFSET

11 x 17
14 x 20
20 x 26

**LETTER PRESS
LITTLE GIANT**

WEB UNIT OFFSET

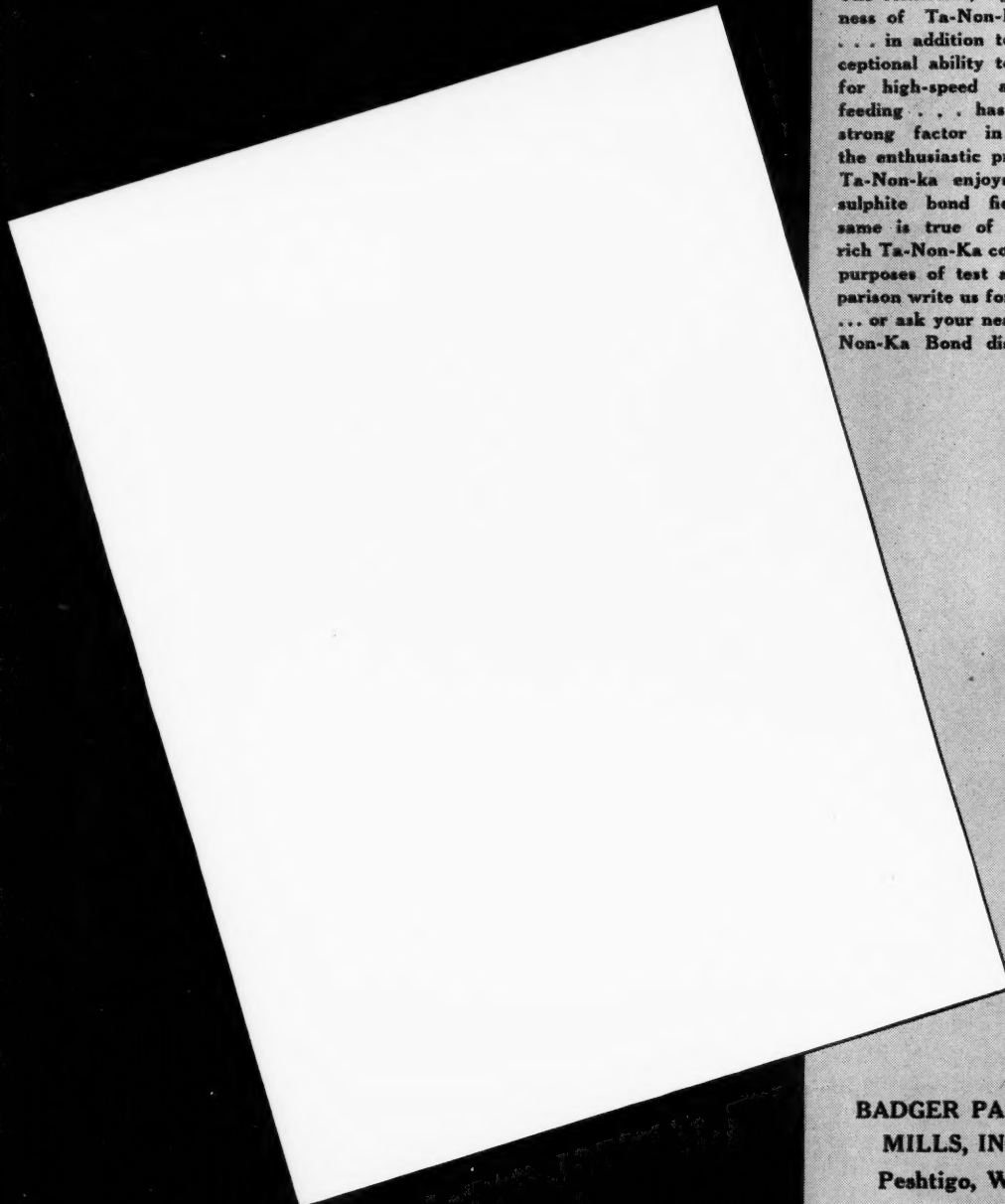
11 x 17
17 x 22
22 x 34
and up

American made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



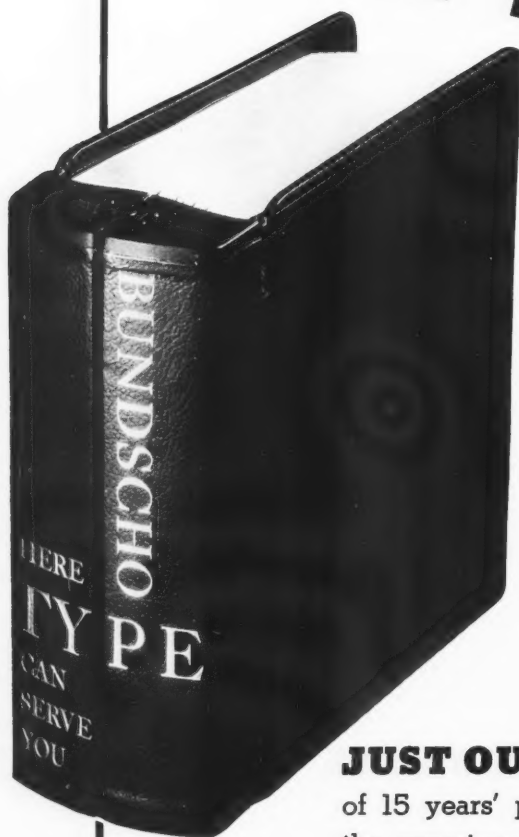
The consistent, high whiteness of Ta-Non-Ka Bond . . . in addition to its exceptional ability to lie flat for high-speed automatic feeding . . . has been a strong factor in gaining the enthusiastic preference Ta-Non-ka enjoys in the sulphite bond field. The same is true of the ten, rich Ta-Non-Ka colors. For purposes of test and comparison write us for samples . . . or ask your nearest Ta-Non-Ka Bond distributor.

**BADGER PAPER
MILLS, INC.**
Peshtigo, Wis.



Please Mention The Inland Printer When Writing to Advertisers

NOW YOU CAN GET



THE FAMOUS
BUNDSCHO

TYPE SPECIMEN BOOK

"HERE TYPE
CAN SERVE YOU"

1364 Pages

Size:

11½ inches

x

11½ inches

x

4½ inches

JUST OUT! The result of 15 years' preparation and the experience of many more years' actual work in typographic design and composition for some of the world's greatest advertisers. Masterfully handled, printed on fine enamel, 48 families of type shown—type-casting tables and copy-fitting methods (explaining 3 ways of determining copy and type)—20 pages of foreign language types—52 pages of borders,

rules and decorations—many short-cuts and time-savers—combine to make this

**THE GREATEST TYPE
SPECIMEN BOOK EVER
ISSUED ANYWHERE**

No matter how large or small your plant, you will find daily use for this book as a genuine help in every form of layout, for advertisements, circulars, broadsides, booklets—anything or everything that is printed. Cuts down time and labor—simplifies—assures accuracy.

As only a limited number have been printed, early ordering is advisable. Price, \$37.50, delivered.

THE INLAND PRINTER COMPANY

205 WEST WACKER DRIVE, CHICAGO, ILLINOIS

Classic Beauty & Modern Utility
combined in the
EGMONT

The modern advertiser and quality printer have long sought a classic face that is free from the stiffness and severity of the earlier Bodoni designs. The new Egmont meets this demand. Its beauty of design, combined with its

subtle modern informality, give it all-around usefulness. It is available in both Light and Medium from 8 to 60 point roman and 8 to 36 point italic, and in the Bold from 8 to 60 point roman only. Send for specimens to the

Continental Typefounders Association, Inc.

228 East Forty-Fifth Street, New York City

Set in Egmont Bold, Medium and Light

BETTER AIR

Building Especially Designed For:

PRINTERS—PUBLISHERS—ADVERTISING AGENCIES—
ARTISTS—PHOTOGRAPHERS—PHOTO ENGRAVERS—
and ALLIED INDUSTRIES

Why pay Loop prices when you can enjoy the exceptional facilities—the ideal working conditions, of this modern, fire-proof, sprinkler-equipped building at a decisive saving.

The location—ten minutes from the Loop—one block from the lake, commanding a view of the entire lake front, Soldiers' Field and nearby lake drive—is both convenient and inspiring.

DAY AND NIGHT SERVICE

The building is always open. Two passenger and two freight elevators run continually. A watchman is always on duty.

The marble entrance and spacious lobby are indicative of the high character of this building and its tenantry. Each floor is equipped with men's toilets. On the sixth floor is a women's rest room, with matron in charge.

CONVENIENT TRANSPORTATION—AMPLE PARKING SPACE

The Indiana surface line one hundred feet away and the elevated station within four blocks from the building provide easy access to and from all parts of the city. Tenants, employees and clients who drive are provided with ample parking space south of the building. Unrestricted street parking is also permitted east of Michigan Avenue.

SPACE AVAILABLE

This space may be rented in amounts of from 1,400 to 21,000 feet on one floor. For full particulars, address Real Estate Department, Chicago Title & Trust Company, 69 W. Washington Street, Chicago, Illinois.

BETTER LIGHT

in the

ATWELL BUILDING

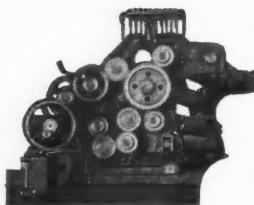
221 East

Cullerton Rd.
Chicago



**INCREASE YOUR PRESS EFFICIENCY with
AUTOMATIC OIL LUBRICATION
Blanchard Pulsolator**

Adopted by four leading press manufacturers on their new machines can also be easily installed on existing plant equipment. Savings in production time alone have often paid for the installation in six months.



Rivett Lathe & Grinder, Inc., Brighton, Mass.



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eye-
letting, numbering, etc.
Once through the press completes the job.

New Era Mfg. Company

375 Eleventh Avenue Paterson, New Jersey
Exclusive Selling Agents:
JOHN GRIFFITHS COMPANY, Inc.
145 Nassau Street, New York City

R. Collie & Co. Proprietary Limited

Established since 1893

PRINTING INK MANUFACTURERS

and

PRINTERS FURNISHERS

**MELBOURNE, SYDNEY, ADELAIDE, BRIS-
BANE, & PERTH, AUSTRALIA**

● Mr. W. Collie, The Governing Director of the above Company, will be visiting the United States of America in October and November, 1935, and will be pleased to make contact with the Manufacturers of Machinery and Materials for the Offset and Letterpress Printing, Bookbinding, and Allied Trades, with a view to establishing business relations; and asks that any such Manufacturers who can offer machinery and materials suitable for the Australian trade, communicate with him before September at the Company's London Office, Advance House, 33 Chiswell St., London, E. C. 1.

Bankers: Union Bank of Australia Ltd., Melbourne

M&L

Foundry Type Our precision cast type is used by all the leading printers throughout the U.S.A. Write for Price List

M&L TYPE FOUNDRY

4001 Ravenswood Avenue Chicago, Ill.
Makers of Quadhole Base

KEEN, CLEAN CUTTING



COES PAPER KNIVES

give better service. A good knife is an excellent investment. Coes Knives have an enviable reputation for doing every job well on all kinds of paper stock.

Write today for complete information.

LORING COES COMPANY

ESTABLISHED 1830
WORCESTER, MASS.

AMERICAN

Also see the new **LOCKPAWL**
Models 30 & 31:
5 wheels, \$14;
6 wheels, \$16.
Unlimited
SPEED
with accuracy.
At all leading
Supply Houses.

Fac-Simile Impression
No 54321

\$10

Model 63, 5 wheel. Or \$12 for 6 wheel.
Model 64, ALL STEEL, POSITIVE, LONG WEARING.

ECONOMY

Original cost does not always signify the real cost. One faulty job costs many times the difference between a cheap and quality product. For good pads use

R.R.B. GLUE

Order it from your Dealer or direct from

ROBERT R. BURRAGE

15 Vandewater Street

New York City

NOW Is the Time to BUY

SPECIAL No. 4 — MIEHLE UNIT — 29x41 Bed with Dexter Swingback Feeder and Extension Delivery

AUTOMATIC PRESSES—
Style B Kelly Special, 17x22" Bed, complete.
1—Miehle Vertical, 13 1/2 x 20" Sheet.
1—12x18 C & P New Series Kluge Unit.
1—3x12 C & P New Series Porteus Unit.
8x12—10x15—12x18 C & P New Series.
Miller Units and 12x18 Craftsmen Miller Unit.
Two Color—5-0 Miehle Bed 52x65" with New Dexter Suction Feeder and Ext. Delivery.

CUTTERS AND CREASERS
John Thomson 14x22" Cutter and Creaser.
14x22" Colts Cutter and Creaser.
Chances for Cutters and Creasers.

AUTOMATIC PAPER CUTTERS
44" Owerso (Seybold make).
1—44" Sheridan New Model, like new.
68" Sheridan, new model.

SPECIAL LIKE NEW MODEL 1 & 14 LINOTYPE MODEL C INTERTYPE

JOB PRESSES—BUY NOW

8x12 C & P New Series Presses.
10x15 C & P New Series Presses.
12x18 C & P New Series Presses.
14x22 C & P New Series Presses.
14x22 Colts Laureate.
14x22 Colts Style 9C.

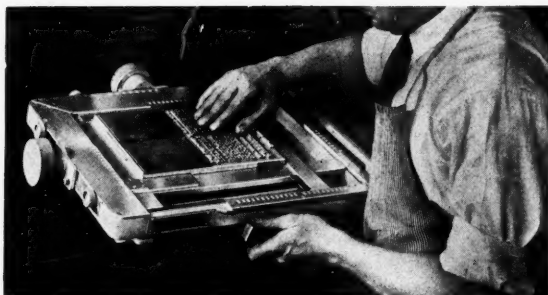
HAND LEVER CUTTERS

19" Advance on Pedestal. 1—19" Advance.
23 1/2" Advance.
HAND CLAMP POWER CUTTERS
1—34 1/2" C & P Craftsman. 1—32" Seybold.
1—32" Diamond. 34 1/2" Diamond, new.
34" Chandler & Price.

MACHINES ON OUR DISPLAY ROOM FLOOR FOR INSPECTION

We represent leading manufacturers of new machinery and equipment. Our list continually changing—Write for your requirements. **EVERYTHING FOR THE PRINTER!**
Write, Phone or Wire—Cable Address CHIPPRINT. All Phones Monroe 1814

CHICAGO PRINTERS' MACHINERY WORKS
609 WEST LAKE STREET CHICAGO, ILLINOIS



Justification to Lift in Original Make-up

Justification to finger pressure in make-up is only an approximation. That it is imperfect is evident by the amount of justification commonly necessary on the stone.

Justification to lock-up pressure in the Hacker Make-Up Gauge is right and complete in the original make-up as checked by lift test.

Justification on the stone is entirely eliminated in those plants which are using this amazing new tool.

Send for catalog of the Hacker Make-Up Gauge to

HACKER MANUFACTURING CO.
320 SOUTH HONORE STREET, CHICAGO

Linweave EBONY *a new paper that is* **BLACK** *for*

Swatches Portfolios
Mounts Scrap Books
Photo Mats Display Boards
Book Wraps Sample Books
Booklet Covers & Stationery
Displays

26½x20-65

26½x20-130

We will gladly send samples to you.

SWIGART PAPER COMPANY
723 South Wells Street • CHICAGO

ADVANTAGES FOUR FOR A DOLLAR



There's a distinct advantage in standardizing on one line of rag-content bond papers. Your pressmen get to know their capabilities. The Neenah line of Neenah Business Stationery contains grades for every bond paper need. All these papers are shop-tested for pressroom performance and guaranteed to suit you from every angle. • Another advantage lies in the fact that the rags used in Neenah papers are always clean, new rags—a point assuring extra value. Besides this, remember that Neenah papers are consistently advertised. They are recognized and accepted by printing buyers all over the country. Your customers will like your choice. • Thus, in addition to your money's worth in good paper, you get these additional advantages in every dollar's worth of Neenah Business Stationery. We'll be glad to send you sample sheets for testing, and to put your name on the list for the folders, booklets and portfolios we issue. Neenah Paper Company, Neenah, Wisconsin.



NEENAH BUSINESS STATIONERY

The best papers are made from rags. Identify rag-content quality by the Neenah Owl watermark which appears in all the following grades of Neenah Business Stationery. Each grade is tub-sized, air-dried, shop-tested and guaranteed to perform to your satisfaction. Samples will be sent upon request.

Old Council Tree Bond . 100% New Rag	Chieftain Bond . 50% New Rag
Success Bond 75% New Rag	Neenah Bond . 50% New Rag
Conference Bond 65% New Rag	Glacier Bond . 25% New Rag
Crystallite—a specialty paper for direct-mail books, personal stationery, etc.	

HERE'S A STITCHER— EVERY SHOP NEEDS

*at a price every
shop can afford*

EVERY printer needs at least one small stapling machine for dummies, programs, menus, wine lists, small booklets, and to pinch hit on all sorts of jobs.

The new HOTCHKISS Model HA Saddle Stitch Machine is our answer to this demand. It's a machine for everyday use at a price that makes it indispensable. Hotchkiss Model HA with Saddle Stitch has a 12" stapling range and the table is adjustable for flat work. The anvil is shallow to give a flat clinch and will take up to 15 sheets of paper. It uses .019 gauge wire staples in strips of 210 staples. The base is drilled for fastening to bench or table.

Get one or two Hotchkiss HA Saddle Stitch machines NOW—or write for prices and information on the full line of Hotchkiss Staplers. They'll make you money.



**THE HOTCHKISS SALES CO.
NORWALK CONN.**

HOTCHKISS

A Bottle Neck in Your Composing Room

When you increase your type-setting facilities and speed up press room production, does your proving equipment become a bottle neck that prevents free flow between departments?

Study Your Proving Department

Extra proof reading, changes on presses, excessive make-ready time, delay by customers, and mistakes on finished jobs are often traceable to obsolete or inadequate proving methods.

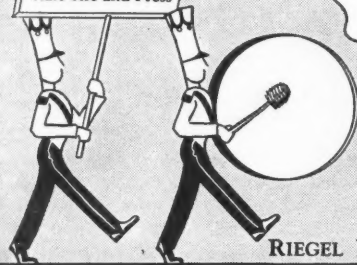
The increase in proof press efficiency in the past three or four years has been astounding. If you do not have information on the latest Vandercook Proof Presses, you have no definite basis of comparison for the efficiency of your own equipment.

Send for Information Now

Your request for recommendations on general proving or a special problem will not obligate you in any way.

VANDERCOOK & SONS, INC.
904 NORTH KILPATRICK AVE., CHICAGO

CLIP THIS AD
For Free
Trial Sheets
State Size and Press



RIEDEL'S DRUMHEAD TYMPAN

Save time, temper and money with this ready-cut and scored topsheet of the finest treated jute. Sold by leading paper merchants in sheet sizes for high-speed presses only.

RIEDEL PAPER CORP. 342 MADISON AVENUE, NEW YORK, N. Y.

GROVE'S Gauge Pins and Grippers for PLATEN PRESSES "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.

3708 Fulton St., N. W., Washington, D. C.

BODONI

AND GARAMOND

are the vogue today.

We have both faces in all weights. *Write us.*

STERLING TYPE FOUNDRY

Vermontville, Michigan, U.S.A.

COLOR PRINTING

without

COLOR PLATES

Protected by U. S. Patent

A Revolutionary Advance in Printing. Any number of colors—regular ink, no sand-paper, rubber, gelatin or other substitutes used.

Colorgraph transforms your regular press into dry litho process. Any pressman can do it.

Colorgraph Process Co.

241 E. Illinois Street, Chicago
Tel. SUPerior 9537

The only reason for this advertisement is to encourage letterpress printers to ask local photoengravers how Meinograph creates a greater demand for color work—4-color plates and 4-color printing.

* * *

Meinograph is not for sale to, nor used by, letterpress printers. But because it opens up new, vast markets it is to the printer's interest to get posted on Meinograph—and cooperate with those live photoengravers who make the plates that make more color printing necessary.

* * *

If there is no Meinograph licensee in your city, write us. We will send full information about Meinograph, and tell you the name of a photoengraver who is close enough to work with you. Address: Meinograph Process, Inc., Fisher Building, Detroit, Mich.

The new 26½" Buckeye **LEVER PAPER CUTTER**



Now on sale
by Chandler
& Price
Dealers
everywhere



A modern, accurate, easy-to-operate lever cutter, built to sell at a price well within the reach of even the smallest commercial printing plant.

Write for complete specifications and prices.

THE CHANDLER & PRICE CO.
CLEVELAND, OHIO

Branch Offices and Display Rooms:
Grand Central Palace, 480 Lexington Ave., New York
Transportation Bldg., 608 South Dearborn St., Chicago

There's
MONEY
in
GUMMING and VARNISHING
with a
POTDEVIN
DRYING OVEN

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

Potdevin Drying Ovens supplied any width and length for floor or ceiling mounting. Let us know the floor space available, and the minimum and maximum sizes of sheets used, so that we can supply complete details.



POTDEVIN MACHINE CO.
1223 - 38TH STREET, BROOKLYN, N.Y.

T-I-P-I RUBBER
PRINTING PLATES
AND CUTTING TOOLS

Reg. U. S. Pat. Off. No. 214645

Make your own tint plates—
Print perfectly on all presses—
—with all inks on all papers.

Write on your company letterhead for sample, prices and full information.

T-I-P-I COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.

MILWAUKEE BRONZER

Used with all
presses...
SIMPLE OPERATION

**C.B. HENSCHEL
MANUFACTURING CO.**
225 W. MINERAL ST. MILWAUKEE, WIS.

EUREKA TOP COAT ENAMEL
Solves that problem for you.

HEWES GOTHAM CO., 520 W. 47th St., N. Y. C.

GUARANTEED FLAT
Gummed Papers

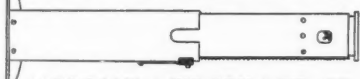
McLAURIN-JONES COMPANY
MILLS AT BROOKFIELD, AND WARE, MASS.

WETTER

NUMBERING MACHINES

SOLD BY ALL DEALERS AND BRANCHES
American Type Founders Sales Corp.
Manufactured by
WETTER NUMBERING MACHINE COMPANY
Atlantic Avenue and Logan Street, Brooklyn New York

M & W CYLINDER PRESS LOCKS



FIVE SIZES

3"	extends to	5"
5"	"	8"
8"	"	14"
14"	"	26"
22"	"	40"

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.

Write for particulars on the

CRAFTSMAN
GEARED LINE-UP TABLE

CRAFTSMAN LINE-UP TABLE CORPORATION
49-59 River St. Waltham, Mass.

Unexcelled for making layouts,
strike sheets and checking
press proofs. Every form lined
up with the accuracy of a ma-
chinist's blueprint.

THE NEW HOE SHEET-FED ROTARY
TYPOGRAPHIC PRESS GIVES
MORE and BETTER PRODUCTION

R. HOE & CO., Inc.
138th STREET and EAST RIVER, NEW YORK, N. Y.

ENGDAHL BINDERY
Edition Book Binders
"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

Paasche "No-Offset" Process

NO SLIP SHEETING! NO WAXING! NO INK DOCTORING!
You'll never be troubled again with ink offset or smudging if you equip
your presses with the Paasche "No Offset" Process. Get the facts by
sending for descriptive booklet.

Paasche Airbrush Co. 1905-21 Diversey Parkway, Chicago

Rouse Band Saw

Automatically selects measures and
cuts a full galley of slugs to variable
lengths in thirty-five seconds.

Essential for profitable production of
ad and catalog composition in large
plants.

Circular and prices sent upon re-
quest. Write at once.

H. B. ROUSE & CO. 2212 Ward St.
CHICAGO, ILL.

**THE BEST QUOIN
For Every Purpose**
Over 13,000,000 Sold

Samuel Stephens and Wickersham
Quoin Company
174 Fort-Hill Square, Boston, Mass., U. S. A.

**ROTARY
PRESSES**

for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

STEWART'S EMBOSSEING BOARD
Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run
until dry. Sheets 5 7/8 x 9 1/2 inches \$1.25 a dozen, postpaid.

Instructions with each package.

THE INLAND PRINTER COMPANY
205 W. Wacker Drive, Chicago, Illinois

DIES

**TOUGH TEMPER
STEEL RULE DIES**
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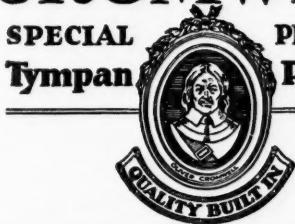
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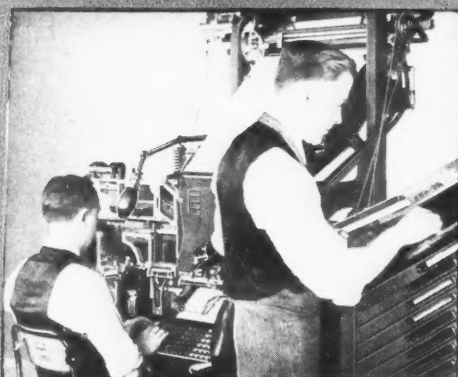


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